The Progressive Music Series

Teacher's Manual

Volume II

For Fourth and Fifth Grades

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McCUNE SCHOOL OF MUSIC & ART

TEACHER'S MANUAL

VOLUME II

FOR FOURTH AND FIFTH GRADES

WITH ACCOMPANIMENTS FOR BOOK TWO

THE PROGRESSIVE MUSIC SERIES

371

BY

HORATIO PARKER
Dean of the Department of Music, Yale University

OSBOURNE McCONATHY
Director of the Department of School Music, Northwestern University

EDWARD BAILEY BIRGE
Director of Music, Public Schools, Indianapolis, Indiana

W. OTTO MIESSNER
Director of the Department of Music, State Normal School, Milwaukee, Wisconsin



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THE

PROGRESSIVE MUSIC SERIES

BOOK ONE, 144 pages, for second and third grades

BOOK TWO, 176 pages, for fourth and fifth grades

BOOK THREE, 208 pages, for sixth and seventh grades

BOOK FOUR, 224 pages, for eighth grade

TEACHER'S MANUAL, Volume I, with accompaniments for Book One and Primary Song Book, additional Rote Songs, Folk Dances and Singing Games. 300 pages

TEACHER'S MANUAL, Volume II, for fourth and fifth grades, with accompaniments for Book Two. 328 pages

TEACHER'S MANUAL, Volume III, for sixth and seventh grades, with accompaniments for Book Three. 328 pages

PRIMARY SONG BOOK FOR SIGHT READING

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PREFACE

The Progressive Music Series aims to contribute to the progress of school music education through the realization of two ideals: first, the raising of the standard of music studied in the schools by presenting only material of the highest quality; and second, the organization of this material into a plan of instruction through which children shall learn not only to sing the songs with full appreciation of their musical and literary qualities but shall also develop a thorough mastery of all the problems of vocal sight reading.

The music material of the series, assembled from all available sources, includes folk songs of many nations, classic compositions, and original contributions from the foremost living composers. The songs were selected solely on the basis of inherent merit and direct appeal to children, and were then classified and assigned to their appropriate places in the course.

The pedagogical plan of the series is the result of many years of practical classroom experience. It takes into consideration every important forward step in music education and is in thorough accord with the conclusions of the leading authorities on child study and educational psychology.

Books One, Two, and Three contain the songs as studied by the pupils; Book Four includes both songs and piano accompaniments. The accompaniments for the first three books and the outlines for the technical work are given in the Teacher's Manuals. This exclusion from the pupils' books of the accompaniments and of all drills, exercises, and instructions to teachers makes it possible to include in these volumes a far greater number of songs than would otherwise have been possible, thus making the books less confusing and more attractive to children by including only material of interest to them.

The Teacher's Manuals contain clear and detailed instructions for carrying on the music study. Manual Volume I accompanies Book One and covers the work of the first three grades. Manual Volume II accompanies Book Two and covers the work of grades four and five. Manual Volume III accompanies Book Three and covers the work of grades six and seven.

Pupils using Book One of the Progressive Music Series are in the *Sensory Period* [1] of development. The song material of Book One and the plan of study outlined in Teacher's Manual, Volume I, contribute specifically to the development of the characteristic attributes of that period. The children in the fourth to seventh grades inclusive are in the *Associative Period.*[1] Books Two and Three, with their respective Manuals, Volumes II and III, aim definitely to develop the essential characteristics of this period, and are similar in pedagogical plan. For this reason also the General Suggestions to the teacher are practically the same in Manuals II and III. On the other hand, the specific directions for carrying on the work are progressive in character, and refer

[1] See page 3.

directly to the text book that is being studied. In order, however, that the teacher may plan her work to the best advantage, topical outlines for the whole period are included in each Manual.

The Chapter Outlines of Manual Volume II contain specific directions for ample drill in connection with the songs of Book Two, also analyses and interpretations of all of the songs. The technical drills are based on the song material and are concrete, definite, and progressive. Drills upon Tone, Time, and Theory problems are treated separately for the sake of clearness and definiteness. It will be noted that each chapter emphasizes one new problem, and that the other problems in the chapter are comparatively simple.

Although the monthly outlines, as well as the chapter outlines, are here worked out in detail, it is not intended that the Manuals shall supplant the work of the Supervisor. They are designed to relieve him of the necessity of giving technical directions to teachers and of spending a large proportion of his time in planning the mechanical details of music instruction. Thus relieved, his time may be devoted to the inspirational and intrepretative side of the work, and he will have a better opportunity to carry out the larger plan of elevating the musical tastes and standards of the community.

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THE PROGRESSIVE MUSIC SERIES

TEACHER'S MANUAL

VOLUME II

INTRODUCTION

MODERN EDUCATIONAL IDEALS

The educational ideals of the present day, influenced by psychological research and child study, have brought about many changes in elementary school standards, aims of educators, and methods of teaching. In all branches educators are now agreed that the material used must be intrinsically interesting; that it must possess elements of permanent value; that it must appeal to the minds and interests of the children for whom it is intended; and that the methods of presentation adopted in any given grade must apply to the stage of mental development characteristic of that grade. In other words, the subject matter and the pedagogical scheme must be adapted to the children, instead of adapting the children to an adult's comprehension of subject matter, or to a logical and empirical pedagogy.[1]

STAGES OF DEVELOPMENT

Modern psychological and pedagogical investigators have established the fact that there are three well-defined stages in the physical and mental growth of children, extending through and beyond the Primary, Intermediate, and Grammar grades. These are: first, the *Sensory Period*, beginning with infancy and continuing into the third grade, which is transitional; second, the *Associative Period*, extending through the fourth, fifth, and sixth grades, the seventh being another transitional grade; third, the *Adolescent Period*, usually beginning in the seventh grade and continuing through the eighth grade and into the high school.[2]

1. The Sensory Period

The Sensory Period is marked by extremely rapid physical growth, accompanied by a lack of the finer muscular and mental coördinations. It is a time of physiological development and sensory activity, dealing with objects and concrete experiences. Interest is sporadic and is more concerned with the activity itself than with its product. Suggestion, fancy, imagination, keen observation, and imitation play a large part in the child's life. Impressions and stores of experience are being gathered which later become the foundation stones of the child's educational structure.[3]

[1] See McMurry, "How to Study," page 53; Partridge, "Genetic Philosophy of Education," pages 99–101.

[2] See Partridge, "Genetic Philosophy of Education," page 73.

[3] See Tyler, "Growth and Education," pages 131–145.

2. The Associative Period

The Associative or Drill Period is distinguished by comparatively slow physical growth. Teething has been completed, and the brain has grown to nearly the adult size. The finer adjustments and coördinations of the body and of the mind are now accomplished with greater ease; physical feats requiring dexterity and skill are easily performed. "There is great endurance, strong vitality, and excellent resistance to mental fatigue. Memory is quick, sure, and lasting. Never again will there be such susceptibility to drill and discipline. There is interest in the product of activity, and no longer entirely in the activity for its own sake." [1] The child is associating the experiences gained through sense development, and is classifying and organizing them into usable related groups.

3. The Adolescent Period

The Adolescent Period is again characterized by rapid physical growth, described by Magnusson as an "enlargement of the plant" requiring so much energy that there is little left for "current expenses." The period marks the maturing of the child into young manhood or womanhood and is accompanied by changes in the mental life as radical as those manifested in the physical life. The emotions dominate the individual; in fact, the whole significance of adolescence is emotional; strong social, moral, and religious convictions are prominent characteristics.

In these years the molding of character, the development of high ideals, and the forming of good taste and artistic discrimination are of great importance.[2]

PEDAGOGICAL CONCLUSIONS

1. The Sensory Period

It is obvious that the child's sense experience with music, which he gains through the sense activity of the ear, must be based upon real music, real songs; for these, and not the scale or technical exercises, represent the concrete in music, in which the child is naturally interested. It is also apparent that the songs chosen must be intrinsically beautiful and not too long, if we would succeed in holding his sporadic attentive powers; that they must appeal to his interests, and arouse his imagination.

Like language experience, the child's early musical experience must be acquired by imitation, for this power is his strongest faculty at this stage. Therefore these songs are designated as "rote songs," to be learned by imitation. The child must be saturated with rote-song experience: he must be

[1] See Magnusson, "Psychology as Applied to Education," page 222.
[2] See Hall, "Educational Problems," page 123.

taught to love music and to love to sing; to sing with light, mellow tone quality, and to express his feelings in an artistic manner through the songs he loves. This training of the voice and developing of the ability to sing artistically are in thorough sympathy with the psychological characteristics of the period. The child learns by observing, by imitating, by doing the thing himself.

He must be taught to hear accurately and to express accurately what he hears, just as in the language-learning process. He must be made conscious not only of the song-wholes which interest him, but also of the smaller tone groups of which the songs are composed.

The first studies must be analytical in their nature, beginning with familiar song-wholes, and working toward the smaller constituent elements. Later these elements are to be synthetically recombined by the child so as to give him a new and more intimate conception of the original song-whole. Still later, in reading new songs, the child will be called upon to make use of these familiar elements in grasping the musical ideas embodied in the new wholes.

A definite tone vocabulary and a feeling for tonality and rhythm are thereby developed, which will later prove indispensable in the analysis and intelligent reading of new songs from notation. The power to think in tones and in tone relationships corresponds to the ability to think in a language, to comprehend the meaning of words used to represent familiar ideas, and to express thoughts and feelings in that language. It is a fundamental principle that experience with objects and facts must precede the study of the symbols which represent them.[1]

2. The Associative Period

The Associative Period is the time for independent work in music, for formal drill in the various tonal and rhythmic combinations until automatic control of them is acquired. Here, if at all, independent power in sight reading and interpretation is to be realized. Psychologically considered, it is the proper time for this type of study. The children are ready and eager for hard work, for memorizing combinations, for drill, for solving problems independently, in short, for technical mastery. Attention must become more voluntary, less sporadic. The continued use of beautiful songs, arranged in such sequence in the books that topically the problems to be mastered will follow in natural and logical order, will be the best means of securing voluntary attention. Through such topical arrangement the new in experience is related with the old and the development is logical, "from

[1] See Colvin, "The Learning Process," page 92; McMurry, "Elementary School Standards," page 102; Gilbert, "What Children Study and Why," page 264.

the known to the unknown." There is no excuse, in the light of present-day researches, for a haphazard and heterogeneous arrangement of song material, nor yet, on the other hand, for recourse to the use of mechanical exercises, or "study" songs without life or inspiration, merely for the sake of the problem involved.

In this series tonal and rhythmic problems are classified and studied with absolute definiteness and attention to minute details. In Books Two and Three, which cover the work of the Associative Period, the songs embodying these problems are organized into chapters. A fundamental principle is that where the introduction of new tonal problems is involved the rhythmic ideas should be familiar, and, vice versa, where the introduction of a new rhythmic problem is involved the melodic ideas should be familiar. Generally speaking, four steps are necessary for the logical unfolding of a musical problem in the Associative or Drill Period: (1) a review of a familiar song which embodies the problem; (2) a clear statement of the problem to the pupils; (3) definite and thorough drill on the problem, isolated from the context; (4) application of the mastered problem in reading new songs in which it occurs.[1]

The first step brings to mind the fact that the use of rote songs is continued through the fourth and fifth grades, although in far less proportion than in the primary grades. The object is twofold: first, continually to bring the children into contact with beautiful and inspired music not limited to their immediate technical powers; second, to provide actual experience with new musical effects, gained unconsciously by imitation, which later are to be consciously studied as problems and mastered.

3. The Adolescent Period

The Adolescent Period reveals characteristics markedly similar to certain of those in the Sensory Period, e.g., a rapid physical growth accompanied by somewhat lazy physical and mental habits. It is not a favorable period for exact attention to detail, nor for drill in mechanical precision. It is, as we have seen, an age of emotionalism, for the development of the finer sentiments and feelings. The child is becoming conscious of himself as a factor in the race, as an integral part of society. The "gang" spirit is in the air and should be recognized in the music work. "Team work" finds its expression in part singing.

Music should be selected to make a strong appeal to the emotional side of the adolescent pupil. Here, if anywhere, music of sheer beauty of melody and of appealing harmonies must be used if it is to hold the interest of these young

[1] See Bryan, "Basis of Practical Teaching," pages 176–178; McMurry, "Elementary School Standards," pages 104, 105.

people. Much singing, with constant play on the feelings, is the keynote to success here. It is not wise even to insist on too exact details in the interpretation, involving much repetition and drill. Encouragement rather than criticism is needed; inspired leadership rather than critical authority.

Time may profitably be devoted to the study of the great composers as the equals of other men of achievement; an interest in their works is enhanced by such study, and the pupils' viewpoints of life and of history are broadened. The graphophone and the player piano have here a great mission to perform in the development of musical taste. Study of the form-structure and of the thematic divisions of the larger works will prove both interesting and profitable.

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PART ONE

GENERAL SUGGESTIONS FOR INTERMEDIATE GRADES

I. AIMS OF SCHOOL MUSIC INSTRUCTION

The general aim of education is to train the child to become a capable, useful, and contented member of society. The development of a fine character and of the desire to be of service to humanity are results that lie uppermost in the minds of the leaders of educational thought. Every school subject is valued in proportion to its contribution to these desirable ends. Music, because of its powerful influence upon the very innermost recesses of our subjective life, because of its wonderfully stimulating effect upon our physical, mental, and spiritual natures, and because of its well-nigh universality of appeal, contributes directly to both of these fundamental purposes of education. By many of the advanced educators of the present day, therefore, music, next to the "three R's," is considered the most important subject in the public school curriculum.

Although the beneficent influences of music study reach out in numberless directions, it is generally agreed that the primary aim of music instruction in the public schools should be the development of a lasting love for the best in music, and an intelligent appreciation of it. To achieve these desirable results, the course in music may be organized under four separate though closely related lines of study, namely, Music Appreciation, Voice Culture, Sight Reading, and Interpretation. So interdependent are these several departments of the subject that a lesson in any one of them almost inevitably must include something of the others. Nevertheless clarity of purpose on the part of the teacher will be greatly enhanced by having the various aspects of her work distinctly differentiated in her mind as she conducts her class in its study of music.

II. MUSIC APPRECIATION

The development of an intelligent appreciation of good music is the composite result, first, of the development of a finer subjective life; second, of the development of bases for forming musical judgments; and third, of the development of a discriminating taste as to what constitutes good music. It is only through a wide acquaintance with the literature of music that any one or all of these elements of music appreciation can be acquired.

1. Choice of Material

The material used in the daily lesson will naturally influence most strongly the pupil's attitude towards music. Although in the *Associative Period*[1] a certain amount of abstract drill upon musical problems is essential, all application of this drill should be made through music of sterling merit, music that not only meets the child's present need for emotional expression but which also will remain in his memory as one of the choicest treasures of his school years and the foundation upon which his future love for music may securely rest.

The material of the Progressive Music Series is rich in beautiful and inspired songs: folk songs of many lands, art songs of the masters of a bygone day, and songs expressive of modern thought and feeling, contributed by many of the foremost composers of our time. Folk songs, the songs of a people, have ever been the surest criterion of the musical life of the nation. These songs, indeed, in many cases have been not only the sources of inspiration, but have been used as the basic material as well, in the creation of larger art forms by the masters. The songs of the great musicians of the past are a precious inheritance, bringing to us in compact form the same rich inspiration and perfection of workmanship that have caused their larger art works to survive. The songs of present-day composers most certainly express contemporary thought and feeling; and music education, like education in every other department, should bring the student into vital contact with the leading minds of his own time. It is, therefore, highly important that in the development of music appreciation the children should come into contact with the best and most varied song literature available. The love for these songs will lead surely to a love for the larger and more complex expressions of the art.

The course, in addition to the folk songs and art songs, presents a number of themes from the larger forms, notably from symphonies and operas. The study of these themes will develop the desire to hear, and will help the children to follow with interest, the complete works from which they have been taken.

In the development of an appreciation of other art forms, such as architecture, sculpture, and painting, it has been found helpful to surround the children with the finest expressions of these forms. The walls of the schoolrooms are hung with copies of masterpieces of paintings and of architecture, and vacant niches and corners are adorned with replicas of statuary. The purpose is to keep constantly before the children expressions of these art forms more complex than they are able to draw or to mould with their own hands.

[1] See Teacher's Manual, Volume II, page 5.

The love of the beautiful is thus enhanced, even though the process may be quite unconscious in the minds of the pupils.

In like manner children should be given the privilege of hearing music more complex than lies within their ability to perform. Where it is possible, local artists should be invited to sing or to play for the school. The children should also be given the opportunity to listen to music reproduced by a mechanical player or by a phonograph. Such use of reproducing instruments is identical in character and purpose with the use of lithographed and engraved copies of pictorial art.

The gaining of an acquaintance with musical literature through the study and the singing of the beautiful songs found in this course, together with the practice of listening to music as described, are the first steps in the development of music appreciation.

2. The Development of a Finer Emotional Life

The artistic environment created by the presence of pictures and statuary in the school, and the creation of a musical atmosphere through the choice of good songs and the study of their artistic interpretation, soon yield fruit in the enrichment that is apparent in the lives of the children. It is unquestionable that the love for the beautiful as expressed in various art forms is a powerful influence in the refinement of taste and in the moulding of character. It is, indeed, the mission of art, and especially of music, to develop the finer and nobler emotions. The habitual exercise of the finer feelings will stimulate the desire and the ability to think beautiful thoughts and will help one to reject baser thoughts and emotions. The nobler emotions of patriotism, of love for humanity, and of appreciation of nature find their highest expression in song. Moreover there are subjective emotional states which respond directly to the appeal of abstract music, that is, music which exists for its own beauty alone, without calling up definite thoughts or emotions that may be expressed in words. These exalted emotional states not only provide some of the choicest experiences of life, but they may also react upon one's entire subjective existence, stimulating and enriching all its finest qualities.

3. Development of Bases for Intelligent Judgment

In order, however, that a lasting love for good music and a sincere appreciation of it may be assured, it is essential that the attitude of the individual towards music should be more than merely emotional. All good music shows evidences of intellectual treatment by the composer, as well as emotional content. It becomes necessary, therefore, in order that the interest of the

music student or of the music listener may be sustained, to develop intellectual bases for realizing and appreciating the composer's skill in developing his ideas.

Musical ideas have definite outlines and interrelations which produce effects in the mind of the trained listener that he can definitely classify.[1] The manner in which the composer develops these ideas and weaves them into larger artistic wholes is determined by his temperament and his skill. In judging his workmanship we are obliged to arrive at our conclusions through an intellectual analysis of the structure and form in which his conceptions are embodied. The methods by which the composer elaborates his musical ideas are almost unlimited in their variety, as are the forms in which these ideas may be cast. The fundamental principles of musical development are as apparent in the small songs of childhood as in the largest masterpieces of musical art. By directing the attention of the children to the consideration of the elements of musical structure as found in the songs of the course, a foundation will be laid for the appreciation of the intellectual element in the works of the great masters of musical composition.

This consideration of the structural elements of song was begun in the primary grades through the study of phrase repetition and through the drill upon motives and figures.

A brief musical idea may be expressed by a *motive* or by a *figure*. A *motive* is the smallest group of tones by which a particular song or composition may be identified. A *figure* is a group of tones which expresses a musical thought, although too brief to point to any particular composition. In the study of the songs of Book One the children have acquired an extensive vocabulary of motives and figures. In the tone drills for Book Two these figures are classified according to their tonal characteristics. Further addition to this vocabulary is made in Books Two and Three by the study of chromatic figures, of figures peculiar to the minor mode, and of rhythmic types. This study includes practically all the rhythmic motives and figures common to musical literature. Consequently the children who have completed Book Three will be in possession of an extensive vocabulary of the musical ideas used by composers to express their thought.

[1] "The famous old definition of a line as a 'succession of points' tallies so accurately with that of melody as a 'succession of tones,' that it is not only proper, but peculiarly forceful, to speak of melodies as tone lines. Our conception of a melody or tune, our ability to recognize or reproduce it, depends far more upon its undulations, its rising, falling, or resting level, than upon its rhythmic features. These movements trace a resonant line before our mind's eye as surely, though perhaps not as distinctly, as the pencil of the artist traces the lines of an image upon the paper; and the process is going on constantly, from beginning to end, in every piece of music. In a portrait it describes the contours of the face and figure — in a word, a Form; in the musical composition it fulfills, to a great extent, the selfsame mission, that of defining the Form." — "Lessons in Music Form," Percy Goetschius.

Having command of such a vocabulary, which involves the ability to think and to express thought in tones, it will be interesting to the children to observe how the song is composed of these same tone-patterns woven into a complete artistic whole. The study of music form, begun in the lower grades through the observation of repetitions of figures, motives, and phrases, is continued and developed in the study of the songs of Book Two. (See Manual, Vol. II, page 104.) The more common devices for the elaboration of figures, motives, and phrases are given in Manual, Vol. III.

4. Feeling for Tonality and for Harmonic Content.

When music was in its infancy and was still a crude art, it was deficient in the elements of organization. The ideas themselves lacked the definiteness and character necessary to make them easily recognizable; there were no traditional forms or established means and devices for weaving the ideas together; and, finally, tones lacked that coherence and interrelationship which we have come to call "mode" or "tonality." The grouping of tones in modes and in keys has been a process of gradual evolution. The modern ear demands that musical ideas be expressed in these established modes or it is offended. The untrained ear responds to tonality almost instinctively; the trained ear, however, is able to follow with definiteness variations in mode and in key. The training of the ear to discriminate between key-relations adds materially to the capacity of the individual for the intellectual enjoyment of music.

Tonality is determined by the pitch relations and the grouping of the tones in the melody, and by the harmonic element that is expressed or implied. In modern music we have, for instance, two principal modes, the major and the minor. These may be concisely expressed by the major scale, consisting of eight tones from *do* to $\overline{do}$ in a definite relationship, and by its major tonic chord, ***do-mi-so;*** or by the minor scale of eight tones from *la* to $\overline{la}$ in other relationships, and by its minor tonic chord, ***la-do-mi.***

A definite feeling for tonality is established in the minds of the children early in the course through the study of songs in which the major tonic chord, ***do-mi-so,*** is prominent. The study of a number of songs in the minor mode, which have been included in Book One, leads to an appreciation of the minor effect, as such, and to the ability to distinguish it from the major effect, as such.

In Book Two this ability to distinguish major and minor effects is further developed by continued study of many songs in both modes, with chapters devoted specifically to the study of minor keys.

In Book Three a more definite analysis of mode and key is presented. The progressions of the tones in the major scale are found, by analysis, to consist of whole and half steps in a fixed relationship; thus a definite

concept of the major key is established. All of the major scales are constructed by the children following the given formula which they have been led to discover.

The same analysis and constructive exercise is applied in the study of the minor scale and in the building of all of the minor scales after the given formula.

In Chapters V and XVI of Book Three, the subject of modulating from one key into another is treated. Special drill in modulation is given in the tone drills of these chapters, and this drill is applied in the study of the songs which follow. The teacher will observe that where key changes occur in the songs they are indicated by letters above the staff, a capital letter being used to designate a major key and a small letter to designate a minor key.

The feeling for tonality and harmonic content is also definitely developed through the study of part songs. Two-part singing is begun in Book Two (Chapter IX) and three-part singing in Book Three (Chapter VIII). When it is possible to have the children sing the songs with the accompaniments provided in the Manuals, there will be still further opportunity to develop the feeling for the elements of mode, tonality, and harmonic content as expressed by the piano part.

The true appreciation of the intellectual elements of a great musical work involves the power to realize its contrasts in tonality and the ability to follow its harmonic development, as well as the capacity to grasp intelligently its architectural proportions.

5. Judgment from the Standpoint of Style

There is still another standpoint from which the composer's work may be judged, that is, the standpoint of style. The style of the composer is influenced by three considerations: first, by the epoch in which he lived; second, by his national and social environment; and third, by his own individuality or temperament.

The style of a composer naturally is influenced by the works of those who preceded him. The art of Beethoven, for example, was the direct outgrowth of the works of his great predecessors, Bach, Haydn, and Mozart, although he extended infinitely the boundaries of musical expression as developed by them. Wagner's art was all-inclusive and shows the influence not only of the composers who preceded him but also of the masters of the other arts. A knowledge of the history of music and of the place occupied by the composer in its development, will enable the student to appreciate more fully the means for musical expression at the disposal of the composer, as well as his contribution to the evolution of the art.

The style of the composer is also influenced by the ideals and characteristics of the nation to which he belongs. The passionate nature of the Italian, the gayety of the Frenchman, the philosophical sentimentality of the German, the matter-of-factness of the Englishman, and the stoicism of the Slav find expression in their music. This expression is just as remarkably characteristic in the folk music of these countries as it is in the larger works of the celebrated composers. It has already been remarked that the great masters have frequently used the folk music of their countries as the basic material of their larger works. Notable instances may be found in Liszt's Hungarian Rhapsodies and in some of the symphonies of Beethoven, Brahms, Dvŏřak, and Tschaikowski. The study of the folk songs found in the Progressive Music Series is, therefore, an excellent preparation for the appreciation of style in music from the standpoint of nationality.

Finally the style of the composer is strongly influenced by his own individuality. The pomposity of Handel, the geniality of Haydn, the cheerfulness of Mozart, the impetuosity of Beethoven, the dramatic nature of Wagner, and the chronic depression of Chopin and Tschaikowski find expression everywhere in their work. A knowledge of the lives of these men is, therefore, essential to a proper understanding of their work and to an intelligent appreciation of their style.

As an aid to a better appreciation of the style of the composers represented in this book, brief sketches of their lives will be found on pages 313–316. These sketches may be supplemented by collateral reading of musical history and biographies of musicians. Books appropriate for children are available in school and public libraries.

6. Development of Discriminating Taste

The development of a discriminating taste for the best in music is the ultimate result of a wide acquaintance with musical literature, of the unfolding of the finer emotional life stimulated thereby, and of the critical study of music for the purpose of establishing bases for exercising intelligent judgment.

This taste will enable the student to discriminate between that which is worthy and that which is unworthy. The application of the standards which have been discussed will likewise help him to discover whether or not the treatment of the subject by the composer has been adequate. The songs of this course, studied according to the outlines given in this Manual, will provide the children with a foundation for determining the worthiness of a theme and the adequacy or effectiveness of its treatment. The cultivation of a discriminating taste will assure a lasting love for and an intelligent appreciation of the best in music.

III. VOICE CULTURE

1. Tone Quality

The study of music in the public schools, as conducted at present, consists in large part of singing by the children. It is important therefore that the teacher should have some knowledge of the child voice, its care and development.

In introducing the subject of voice culture it is not intended that the term shall include all of the phases usually emphasized by trainers of boy choirs or by private teachers of singing. The object is to preserve rather than to exploit the child voice. The teacher should exercise constant vigilance in insisting that the tone shall be free from strain and that the quality shall always be light and sweet. When misuse of the voice is discovered, the teacher should at once endeavor to find the cause and to correct the fault.

The characteristic qualities of the unspoiled child voice are its lightness, sweetness, and flexibility. It is natural that this should be so. The vocal organs of the child are small and delicate as compared with those of the adult. Any forcing of this delicate mechanism in order to obtain great volume or a piercing quality of tone, is sure to cause strain and will in many cases result in irreparable injury. Small, delicate instruments in their nature produce tones of high pitch and of delicate quality. Consequently the child voice is best adapted for the production of tones in the soprano range, and these should always be sung lightly, with little breath pressure. The use of coarse, reedy tones is positively harmful to the voices of young children.[1]

In the realization of good tone quality the first appeal to the children should consist in bringing out the instinctive love for the beautiful by kindling the imagination, and by having the children endeavor to express the poetical and musical mood of the song. The imaginative interpretation of the quiet, relaxed mood of the lullaby, for instance, is more apt to bring about the desired result immediately, than is the use of mechanical devices.

Joy and happiness expressed in the singing may serve to relax the muscles of the throat; carried to the extreme of boisterousness, however, contraction and strain are likely to result. On the other hand, the teacher should be careful not habitually to "hush" the children, as this practice is apt to suppress the expression of the emotional element of the song, and to deprive the singing of all vitality. So-called "soft singing" may be only a little less harmful than loud singing. A breathy, hushed, stifled tone is not pleasing to the listener, nor satisfying to the singer, and it is not at all an indication of good tone production.

[1] See Dawson, "The Voice of the Boy," and Rix, "Voice Training in the Public Schools."

In the case of many children this appeal to the imagination will be all that is needed to secure a pleasing tone. The expressive interpretation of the text will involve a consideration for the proper rendition of a phrase upon a single breath. The necessity of thus connecting words which belong together in order to express meaning, or of sustaining groups of tones which obviously are parts of the same musical idea, will soon become apparent to a majority of the children. The nature of the text, too, will frequently suggest the idea of "legato," *i. e.*, of the even and sustained flow of the words throughout the phrase, without the effect of "choppiness." In order to accomplish this in an artistic manner it may be necessary to have the children sing the phrase slowly, carefully sustaining and connecting the vowels of the entire phrase (as if it were one long word) and articulating the consonants quickly and with a decisive action of the lips, tongue, or palate. The rapid articulation of the consonants must be effected without additional breath pressure, as this would result in an accent on the following vowel and a consequent unevenness in the phrase.

2. Breath Control

The attempt to sing a long phrase sustained on a single breath will probably disclose to the children the fact that sometimes the breath is exhausted before the end of the phrase has been reached. This is an excellent point at which to explain to them that the breathing muscles, like the other muscles of the body, may be trained, through exercise, to grow stronger and more capable of performing the tasks assigned to them. The teacher should explain the necessity of sitting in an erect yet relaxed position, with the upper chest well elevated. When this is the case, the rib-raising muscles and the diaphragm will perform their functions naturally and easily, therefore nothing need be said to the children about the details of the breathing apparatus, or its mechanical operation. All that is essential is that they be asked to sit erect and occasionally to take a deep breath, as if smelling a sweet odor or perfume. Practice may also be given in the management of the slow emission of the breath, as in a prolonged "z" or a gentle "sh."

3. Vowels

Many children, in learning the language, have not acquired habits of correct vowel enunciation. In some cases this may be due to carelessness; in other cases it may be due to the influence of a foreign mother-tongue; in still other cases correct vowel enunciation may be impossible by reason of defects in the articulating mechanism.

In the case of normal children with defective enunciation, it is necessary for the sake of the correct use of the singing voice, as well as of the speaking voice, that exercises be practiced in correct vowel enunciation. For purposes

of drill the vowels should be classified according to the manner of execution. Beginning with the word "me," which should be sung with slightly smiling expression, the children should practice singing the words "me," "may," "ma" (as in man), and "mah" (as in mamma). To effect these changes in the vowel sounds it is only necessary gradually to flatten the tongue and slightly to drop or relax the jaw. The tip of the tongue should rest gently against the lower teeth for *all* vowels. In a similar manner the children may practice singing the syllables "moo" (as in moon), "moh" (as in moan), and "maw" (as in maul). The change here is effected by the gradual rounding of the lips to an oval shape as expressed by the shape of the printed letter "O."

4. Diphthongs

The singing of diphthongs as they occur in songs, especially when they fall upon tones of more than a beat in length, often occasions difficulty, and is frequently the cause of disagreeable effects. This is especially noticeable when a short vowel following a long one is unduly prolonged, as in "mine" when sung "mä-ee-n," or "joy" when sung "jaw-ee."

Diphthongs belong to two classes: first, that of a long vowel followed by a short one, as in long "i" or "y," which is made up of a sustained "ah," succeeded by and blended with a very brief ē̆, as in "ice." Other examples are "oy" and "oi," consisting of a long "aw" succeeded by "oo," as in "oil"; and "ow," consisting of a long "ah" followed by "oo," as in "out." The second class is that in which a vowel of brief duration is succeeded by a longer vowel, as in "ew" in the word "new"; here the initial "ee" is very short, succeeded by an "oo" which is sustained through the value of the note. The important thing to remember is that the short vowels must not be prolonged.

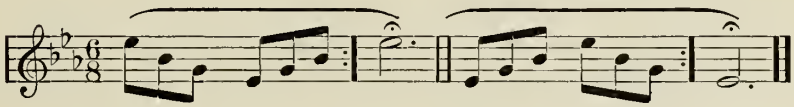
5. Development of Smooth, Even Quality

The vowels are the musical elements in any language. Most of the consonants are mere noises of different character which, added to the vowels as prefixes or suffixes, serve to give them meaning. It is in the practice of the vowels, therefore, that tone quality must be cultivated. It is desirable that the voice should possess a smooth, even quality throughout its range. The sweet, limpid quality of tone which is peculiar to the child voice, when rightly used, is that which is sometimes designated as "the head voice." The term is correctly used because of the fact that a sensation of vibration may be felt in the head (more particularly in the bridge of the nose) when the tone is correctly produced. This head quality should be present in all the tones throughout the voice compass. It is, in fact, the presence of these "over-tones" or sympathetic vibrations in the resonance cavities of the head which unifies the voice and makes it of smooth, even quality throughout. This lovely and

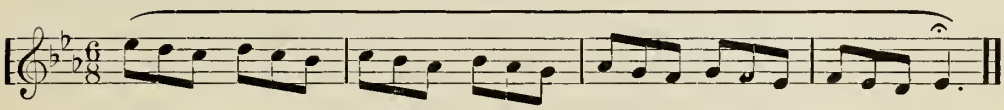
appealing tone quality may easily be attained if the teacher will follow directions, and if she be constantly on the watch for manifestations of vocal faults. She should have the children sing the syllable "me" or "moo" with a very light breath pressure, beginning on upper E-flat, first down the tonic chord ***do-so-mi-do*** and then down the scale to the lower E-flat, E, or F. When beginning on the lower pitches, she should be careful that the proper quality is maintained. With these two vowels well established, she may proceed to a similar practice with the other vowels in their order, being careful that the quality does not deteriorate with the changing position of the vocal organs. Similar exercises may be applied to the songs sung by the children. The consonant "m" as a prefix to the vowels is particularly helpful in attaining a good tone and in keeping the throat muscles free and relaxed.

6. Development of Flexibility

Flexibility of the voice is best accomplished through light, quick practice. The various tone drills outlined for study in connection with Book Two offer excellent material for this exercise. The following examples illustrate this point:



me *moo*
may *moh*
ma *maw*
mah *mah*
maw *ma*
moh *may*
moo *me*



mah
ma
may
me
moo
moh
maw

Other figures outlined in the tone drills may be sung in a similar manner in a descending series of sequences. The order of the vowels should be changed frequently so as to add an element of novelty to the drill, and to prevent stereotyped, mechanical repetition.

7. Consonants

While the beauty of the tone quality is dependent upon the proper emission of the vowel sounds, the distinctness of the pronunciation of the words of a song is dependent upon the clear articulation of the consonants. For the same reasons that the practice of vowel sounds is sometimes advisable, it may occasionally be well to practice initial and final consonants. Likewise combinations of double consonants may be practiced, as, for example, "bl" in "blow."

In the practice of the consonants, after "m" has been used, it will be wise to follow with tip-tongue consonants. Later the labials and then the palatal consonants may be studied. As remarked before, the purpose of this study is to secure a rapid and distinct yet smooth articulation of the consonant, so as to give all the time possible to the vowel, which embodies the musical element of song.

Table of Consonants

Labials, or Lip Consonants

(*a*) Formed between the lips: *p* (pour), *b* (bore), *m* (more).

(*b*) Formed between the lower lip and the lower teeth: *v* (vale), *f* (fail).

(*c*) Lips rounded and the back of the tongue raised: *w* (wear), *wh* (where).

Dentals

(*a*) The tip of the tongue extended between the edges of the front teeth: *th* (then), *th* (thin).

(*b*) The tip of the tongue touching the back of the upper front teeth: *t*, *d*, *n*, *l*, *r*.

(*c*) A narrow passage between the blade of the tongue and the back of the upper front teeth: *z*, *s*.

(*d*) Similar to the foregoing but with the tip of the tongue raised: *sh* (shall), *zh* (pleasure), *ch* (chop), *j* (jet).

Palatals

(*a*) Formed by raising the middle of the tongue toward the hard palate: *y* (yet).

(*b*) Similar to the foregoing, but with the tip of the tongue raised (sometimes rolled): *r*.

Gutturals

(*a*) The back of the tongue raised toward the soft palate: *g* (go), *k* (kick), *ng* (sing).

Aspirate

(*a*) Formed near the glottis: *h* (hate).

8. Part Singing

The practice of part singing sometimes tends to affect the tone quality of the children, as there is a temptation for one part to outcry the other — a tendency against which the careful teacher will be constantly on guard. Also in some schools the pupils are given permanent assignments to the upper or lower part, and thereafter sing in a restricted voice compass, sometimes to the detriment of their voices. In order that the range of the voice may be kept as elastic as possible, a number of unison songs have been included in the upper books of the course. These unison songs, through their melodic appeal, serve also to stimulate and to sustain the interest of the children, especially of the older boys. When part singing is introduced, the teacher will need to exercise considerable judgment in the division of the class and in the assignment of the parts. It is highly desirable that all the children be trained to carry both the upper and lower parts. Such training develops individual independence, strengthens the power of concentrated tone thinking, provides a foundation for the appreciation of the harmonic element in music, and serves to develop the child voice, which is frequently impaired by constant singing of the alto part, or becomes thin and piercing because of constant use of the upper tones only.

In order that the singing of the lower part may not injuriously affect the soprano voices, the part songs in Progressive Music Series Books Two and Three are arranged so that the lower parts have very few deep tones, and may properly be designated as second and third soprano parts rather than as alto. Nevertheless there are voices which because of their extremely light texture or because of their depth and unwieldiness are not suited to such interchange of parts. It is necessary that the teacher should test carefully the individual voices to determine to which class each child should be assigned: those who may safely sing any part, those who should sing only the upper parts, and those who should be assigned permanently to the lower parts. In three-part songs some children may attempt two parts, but should not undertake all three. These assignments should take into consideration the voice compass, the quality of tone, and the age or physical development of the pupil. Children who cannot easily sing the higher or lower tones should not be assigned to voice parts constantly beyond their range. A child with a light, delicate tone should seldom sing the lower part, and, conversely, a heavy voice should seldom attempt the upper part. An older boy, whose upper tones are thin and whose lower tones are growing in richness, should usually be assigned to the lower part.[1] Voice tests should begin with the introduction of two-part singing, and should be given thereafter not less than

[1] See Dawson, "The Voice of the Boy."

once a year for all children and twice a year or even oftener for children about whose voices the teacher is uncertain.

9. Hygiene of the Voice

One cause of the raucous, disagreeable quality so often heard in children's singing is the habitual abuse of the vocal organs on the playground. The teacher should frequently talk to the pupils on vocal hygiene as she does on the care of the other organs. The possession of an agreeable, well-modulated voice is in itself a desirable asset in the social and in the business world. The use of the voice in singing has a direct influence upon the speaking voice.

The teacher should tell the children about the great singers, and suggest the possibility of there being future great artists in her class. The establishment of ideals and ambitions in this direction is as worthy as in other lines. The opportunity to hear local or visiting artists, and the use of the graphophone to present the voices of great vocal artists to the children, so as to inculcate these ideals, will prove of lasting value, and may stimulate the pupils to exercise greater care in the use of their vocal organs and thus may help to preserve the voices of artists of the next generation.

IV. SIGHT READING

1. The Reading Process

What is reading? Music reading is the art of intelligently interpreting musical thought from its notation. The processes followed by the reader of vocal music are very similar to those employed by the reader of language. Intelligent reading is something more than mere word-calling or tone-sounding. It necessarily implies that the reader is familiar with the thought conveyed by the printed symbols, for one cannot express with intelligence that which one has never experienced, nor even that with which one is unfamiliar. This is just as true in the realm of music thought as it is in the realm of language thought.

In language, thought is expressed by words representing ideas, by groups of words, called phrases or sentences, and by the organization of these words and sentences into larger thought-wholes. In music, thought is expressed by motives and figures, representing musical ideas, by the combination of these into phrases (song sentences), and by the organization of these phrases into larger wholes. Before one can intelligently grasp and interpret the language thought from the printed page one must have become familiar with the vocabulary, with its idioms, and with its common usage. In music the same premise holds true. To read music intelligently, which means to grasp and to appreciate the musical thought, one must be familiar with the common vocabulary of music, with its idioms, and with its common types of expression.

Music thought, when expressed in melody, is composed of two elements, the tonal and the rhythmic. The combination into groups of tones possessing familiar pitch-relations gives the melody outline, shape, character; the infusion of the rhythmic element into this group quickens it with life, action, vitality. In order to follow melody in its printed form, a knowledge of a third element is necessary, namely, the theoretical element. This concerns itself with the pitch relations expressed by the staff, and with the various characters used to denote time values, rate of speed, volume of tone, and mood implied.

Music reading, then, presupposes, first, the command of a music vocabulary composed of ideas represented by tonal and rhythmic motives and figures, and, second, the habitual and fluent use of this vocabulary in music thinking. It presupposes, further, a knowledge of the theoretical elements of notation, the staff and the notes, commonly used to express musical thought. To perfect the command of the vocabulary and the familiarity with the various symbols used in its written form, considerable experience and drill are required.

The result desired is fluent and intelligent sight reading, and the means for the accomplishment of this purpose find their analogy in the methods used to develop fluent language reading.

2. Previous Experience

In the first three grades, through their familiarity with the songs of Book One and through the careful analyses of these songs, the children have come into possession of an extensive vocabulary of the more commonly used musical figures. This experience, like early language experience, has been acquired largely through imitation. The children have passed through the *Sensory Period*, a period in which the powers of imitation and memory are the chief instrumentalities in the learning process.

The children have been taught to sing their songs, words and music, by rote; later they have sung them with *loo*, and have become conscious of the element in song structure known as phrase repetition; next they have been taught by rote to sing the ***so-fa*** syllables to the melodies. Through the use of the syllables they have learned to recognize recurrences of the smaller groups called motives and figures, and definitely to distinguish these from each other. The figures have been organized in the minds of the children according to their tone functions, and this organization is expressed in the chapter headings of Book One.

Following this imitative and analytical experience, the children were led gradually to synthetically recombine these familiar figures as they were found in new relations in the songs of Part Two and Part Three of Book One.

In the Art Songs of Part Four of Book One, and in the additional songs of Teacher's Manual, Volume I, the children gained unconscious experience with practically all of the musical elements outlined for study in the higher books of the course.

3. Development of Fluent Sight Reading

In grade four the children have passed into a new stage of development, the *Associative Period.* In harmony with the fundamental characteristics of this period (see page 5) a new procedure is planned. The children must be taught in such a way as to become gradually independent of the teacher. They must be taught how to study, how to attack the problems involved in the new song, how to successfully grasp its content, and how to give it effective expression.

The fundamental tonal and rhythmic concepts gained in the first three school years are classified and organized in Book Two as definite musical problems for formal drill. Through this drill the relationship of individual tones in the scale is established. The tonal element is given further consideration in the study of chromatic effects and of the minor mode. The rhythmic element is developed to a consideration of the single beat and its component parts. The logical development of the tonal and rhythmic problems is secured through the topical organization of the song material into progressive chapters, each chapter treating a definite problem, and so arranged that the children may proceed page by page. The experiences gained in the *Sensory Period* are related and associated through drill, and the vocabulary thus acquired is organized, extended, and thoroughly memorized until its use becomes automatic. Fluent, intelligent sight reading becomes possible through the application of this drill in new songs composed of familiar elements in new relations.

In developing a given musical problem in the songs of Book Two four steps are involved. (1) A familiar song embodying the problem is reviewed. (2) The problem is brought clearly to the children's attention. (3) The problem is isolated from its context and is drilled upon. (4) The mastered problem is applied in reading new songs in which it occurs.

In Book Three this procedure may profitably be varied because of the experience gained through the study of Book Two, and the four steps may be taken in the following order: (1) The children are led to discover the unfamiliar problem through the study of the notation of the unfamiliar song. (2) A familiar song embodying the problem is sung. This step may frequently be omitted. (3) The problem is isolated from its context and the children are drilled upon it. (4) The mastered problem is applied in reading new songs in which it occurs.

4. "The Three T's" of Sight Reading

As already intimated, such musical problems will fall into three groups: first, tone problems; second, time problems; and third, theory problems. These may be termed "The Three T's" of music sight reading. While the expert in terminology might possibly object to the use of the word "time," for instance, to express rhythmic relations, the word is nevertheless commonly used by musicians in this sense; furthermore, the alliteration embodied in the expression may serve to emphasize the importance of an equal consideration for the three elements of music which they represent.

5. Use of Tone Drills

Tone drills are necessary in order to enable the children to think and to express themselves readily in terms of tonal relationship. In the first three grades the children have become familiar with tonic-chord figures, with tones of the tonic chord and their active neighbors, with two-, three-, and four-tone scale figures, ascending and descending, and with intervals of thirds, fourths, and fifths, both ascending and descending.[1]

Through Book Two these figures are extended by making new combinations of derivatives, by completing all the figures in sequence studies throughout the scale, and by the addition of chromatic figures and figures peculiar to the minor mode. These tone drills are presented in detail in connection with the chapters embodying new tonal problems. All tone drills should involve, first, the training of the ear, and later a correlation of the effect as distinguished by the ear with the printed effect as seen by the eye, through visualization drills, which should be conducted from the blackboard and from the book. Detailed directions for conducting these drills are given in the Chapter Outlines. (See page 48 for a summary of tone topics in Books Two and Three.)

6. Use of Time Drills

The use of time drills, or the training of the ear to distinguish between rhythmic ideas, really begins with the work outlined for grade four. In the first three grades we have relied upon the instinctive rhythmic nature of the child, upon the power of imitation, and upon the rhythmic swing suggested by the lilt of the text. To arrive at the rhythm of a new song, the children, with the guidance and help of the teacher, have been accustomed to scan the poem before attempting to read the melody. The development of a feeling for the larger phrase rhythms has been the fundamental object here. Rhythmic appeal has been addressed chiefly to the senses and not to the intellect.

In grade four a more detailed study of rhythmic effects is given. Phrase

[1] See Teacher's Manual, Vol. I, pages 70–73.

groups are found by analysis to be composed of measure groups, and these of accented and unaccented beat groups. (Certain rhythmic groups involve a combination of two beats, as, for example, the dotted-quarter and eighth notes.) The child is led to study the beat rhythms, which are then combined into measure forms for drill and application in sight reading.

Time drills, like the tone drills, should involve, first, the training of the ear, and later, a correlation of the effect as distinguished by the ear with the printed effect as seen by the eye, through visualization drills. Detailed directions for presenting and conducting these drills will be found in the Chapter Outlines. (See page 50 for a summary of time topics given in Books Two and Three.)

7. Use of Theory Drills

Theory drills are necessary in order to fix in the child's memory the forms and meanings of the various signs used in printed or written music. The object of these drills is to make the response to musical symbols as nearly automatic as possible. The drills are intended to familiarize the children with the staff, clef, key and time signatures, various shapes of notes and rests, etc. They should be conducted from the blackboard and from the book, by finding and explaining the signs and marks as they occur in the songs. Written practice may be given in making the different signs and characters of music notation, in copying music or writing from dictation, in making skeleton diagrams of the structure and form of the songs, and, in the sixth and seventh grades, in scale building. Drill in the use of the piano keyboard diagram, as found in the inside back cover of the book, is suggested in the Chapter Outlines.

8. The Synthetic Application of "The Three T's"

Since the gathering of the thought from the printed page involves the simultaneous combination of tone, time, and theory, the importance of thorough drill upon these three elements will be obvious to the experienced teacher. Such drills are also useful in training the child in logical habits of study.

In developing fluent and accurate sight reading the use of the ***so-fa*** syllables is helpful. At the same time care should be exercised that this use is not overdone, because it is possible so to accustom the children to dependence upon syllables that they are lost without them. It is important, therefore, that from the beginning of the work in Book Two the children should gradually learn to think tones in their relationship to each other, independent of syllables. To this end it is recommended that while studying Part One of Book Two, the songs should be read according to the following three steps:

First Step: Singing with the syllables.
Second Step: Singing with *loo*.
Third Step: Singing with the words.

Occasionally the omission of the first step is advisable, although this should not be done unless the children are reasonably sure to sing correctly. There is no necessity for hastening the disuse of the syllables. Neither should the songs be sung so many times by syllables that when sung with *loo* the children will be merely recalling the oft-repeated melody. The children should be trained when singing with *loo* to be actually following the notes and not singing the melody from memory. The same is true of the words. While it is difficult to look at both words and music at the same time, the preferable practice is to read the words often enough to make it possible to give them less attention rather than to sing the melody so often that the children need not follow the notes while reading the words.

Beginning with Part Two of Book Two, it is advised that the sight reading should be according to the following three steps:

First Step: Singing with *loo.*
Second Step: Singing with the syllables.
Third Step: Singing with the words.

Do not continue unavailing efforts to get the right tones with *loo;* if the melody is not sufficiently clear for the children to sing with assurance, use the syllables and then try again with *loo.* A careful study of the song should be made by the children before attempting to sing it with a neutral syllable. The object desired is not a guessing at tones but a real training in tone thinking, and the children must have the correct mental basis for judging the character of the coming tone group before attacking the sight reading of the song with *loo.* The tone drills should provide such a basis and if the children are merely guessing while sight reading with *loo,* they thereby give evidence that more careful review of previous tone drills is necessary.

Beginning with Book Three, the three steps should be taken in the following order:

First Step: Singing the song with the words.
Second Step: Singing the song with *loo.*
Third Step: Singing the song by syllables.

Before singing with the words a careful analytical study of the song and its problems should be made, the words should be read, and, if necessary, studied. In many cases it may be necessary to read the words several times so that when the song is sung the chief concentration may be placed upon the notes of the songs. If the sight reading with words is not done with comparative readiness, or if it seems that the children are lost in the difficulties of the song when attempting them with words, try the song with *loo* or try at least the difficult phrases with *loo.* If this study does not accomplish the result of enabling the children to sing the song with the words then take the difficult places by syllables.

The point at which these studies are aiming is to enable children to sing new music at sight with words. When the children show themselves able to do this with comparative readiness, the third step, namely, singing by syllables, may be omitted. Eventually it may be found possible to omit the second step, though in the songs of Book Four and in other future sight reading the knowledge of syllables will often be of aid in overcoming difficulties.

Having acquired an adequate vocabulary and a fluency in its use, it then remains for the children to develop ready power to analyze the printed page, so as to arrive at the ideas expressed in the song, and to grasp the structure or form in which these ideas are embodied. Such an analysis leads not only to fluent sight reading, but is an aid to easy memorization. The power to memorize is essential, because it transforms the fleeting impression into a lasting one. It is not so much what we learn that benefits us as what we remember. The more musical experiences established in the minds of the children, the more lasting will become their love for good music, which leads again to the fundamental aim of school music instruction, the lasting love for and the intelligent appreciation of the best in music.

V. INTERPRETATION

Music is sometimes called the "universal language" or the "language of the soul." This phrase truly states the great purpose of music, for, better than any other medium, music gives expression to the *inner* subjective life. Through music, great souls have given expression to the deepest universal emotions, and even the simplest songs may often touch an inner chord which responds to no other stimulus. The performer must bring to the interpretation of a musical work not only the technical ability to carry out in detail the expressed wishes of the composer, but he must also bring to the performance a realization of the emotional state which brought the music into existence.

It follows, therefore, that in the proper interpretation of a song, two elements must be observed for guidance, namely, the mechanical and the emotional. The composer is enabled through the use of certain words and signs to indicate the mechanical elements of interpretation. These are of four kinds: first, marks affecting the volume of tone; second, marks affecting the rate of speed; third, marks affecting the mood expressed; and fourth, marks affecting the style of performance.

The more usual words and marks affecting the volume of tone are: piano (*p*); mezzo piano (*mp*); pianissimo (*pp*); forte (*f*); mezzo forte (*mf*); fortissimo (*ff*); crescendo (*cres.* or ); decrescendo (*decresc.* or); diminuendo (*dim.* or ); sforzando (*sf* or ).

Among the marks indicating the rate of speed may be found the following Italian words: Largo; Lento; Adagio; Andantino; Andante; Moderato;

Allegretto; Allegro; Presto. These terms are explained in the Glossary, on page 311. By the use of Metronome Marks also the composer is enabled to indicate definitely the rate of speed with which the beats follow each other. Marks indicating a gradual increase or decrease in the rate of speed, such as "allargando" and "ritardando," meaning gradually slower, and "accellerando," meaning gradually faster, and "a tempo," meaning to resume the original rate of speed, will also be found in frequent use.

There are many words and marks indicating the mood to be expressed. These frequently qualify the speed words, as, for instance, *Allegro con spirito,* which means "quickly, with spirit," or *Allegretto con grazia,* which means "somewhat quickly and gracefully." Italian words and terms have generally been employed to indicate expression, though the use of words in the vernacular of the composer is met with quite frequently. The fact that music is such a universal language is ample justification, however, for the continued use of the Italian terms, since they are understood by musicians throughout the world. A list of terms indicating expression, with their English equivalents, will be found in the Glossary.

Among the words affecting the style of performance are "legato," "staccato," "sostenuto," and such marks as slurs, dots, etc.

While the proper observance of the mechanical signs and words is of great value in determining the style and manner of the interpretation, the teacher and the children should be cautioned against a too rigid or inflexible consideration in applying them. This is notably the case where two or more stanzas of the text, differing in mood, are sung to the same musical setting. In the song "Be Careful," on page 62 of Book Two,[1] for instance, the last two phrases of the second stanza should be sung with an interpretation quite the opposite of that designated by the expression marks above the staff, which are meant to apply to the first stanza.

This leads to a consideration of the emotional element as expressed, first, by the text, and, second, by the content and mood of the music itself. The teacher should lead the children to study each song text and to tell the story or give the content of the poem in their own words. An understanding of the text will lead, in most cases, to the correct feeling for proper volume of tone and to the approximate rate of speed. After such study of the poem the teacher should ask the children to suggest the interpretation. It may be noted that usually the song as a whole has an atmosphere peculiar to itself; that the separate stanzas may vary in the moods expressed; that some phrases suggest moods all their own; and, finally, that certain words are more pregnant with meaning and emotion than are others. It should be the constant endeavor to express these inner meanings with appropriate emotional emphasis.

[1] Manual, Vol. II, page 180.

In addition to the understanding of the text, the feeling for tonality and implied harmonies, which is being cultivated in the children, will help them to grasp the significance of the music itself. The change from a minor to a major key, for example, will usually suggest a brightening of the tone quality, an acceleration of the speed, and an increase in volume. The change from major to minor is usually accompanied by a more somber tone quality and a moderation in the rate of speed and in the volume.

In conversation or in dramatic recitation emotional excitement is unconsciously expressed by hurrying the declamation and by raising the pitch of the voice. In music this may be observed in the use of notes of shorter duration and in the upward-climbing tendency of the phrases. Phrases of an ascending character should generally be sung with increasing volume, sometimes with a slight acceleration of the tempo, especially in the case of repeated phrases on succeedingly higher degrees of the scale. Sequences of descending phrases or phrases with descending characteristics should usually be sung with a slight decrease in the rate of speed and in the volume.

The children should be taught early how to follow not only the mechanical signs, but how, through an appreciation of the poetry, and through an analysis of the nature and tendency of the music itself, they may arrive at the most effective interpretation of the thought of the poet and of the composer.

In the Chapter Outlines of this Manual copious directions and suggestions are offered for the interpretation of the songs of the course. These are not intended for the children, nor even for the musically trained teacher. Too much emphasis cannot be placed upon the importance of leading the children to express their own interpretation of the songs. Indeed, this study is one of the most vital elements in their musical training. Neither will the professional musician require these aids. But as the music lesson must often be directed by the grade teacher who has not had musical training, the interpretative suggestions are added for her guidance and inspiration.

VI. SPECIAL TRAINING OF LESS MUSICAL CHILDREN

Children who have been found, through individual tests, to be singing out of tune, may be divided into four classes. The skillful teacher will exercise her ingenuity in diagnosing each individual case and in treating it according to its specific needs.

First, there are children, by no means monotones, who, through lack of attention or concentration, are listless and sluggish in responding to musical impressions. It is only necessary to arouse the imagination, the interest, and the enthusiasm of such children to secure that spontaneous attention which will soon yield fruitful results. Once genuinely interested, these children will learn to sing well through the mere doing of it.

Second, there are those who readily distinguish between songs and phrases but who lack skill in reproducing them. These pupils hear accurately but are deficient in the ability to reproduce what they hear. Through lack of practice in the coördination of the vocal organs with the musical idea in the mind, through loud, harsh singing or abuse of the voice on the playground, the vocal organs fail to respond to the impulse of the will to sing. These children need practice in the voluntary control of the voice, skillfully directed and assisted by the teacher. Faults in breathing must be corrected, rigid throats must be relaxed, defective articulation must be remedied. Above all, the imagination of the children and the desire to sing must be aroused. Light, sweet tones must be given as models for them to imitate. It is often the case that the singing of a musical child in the class will be more readily imitated than that of the teacher. The child who is receiving individual help should be encouraged to concentrate his attention upon the face of the one acting as teacher. A roving eye is an indication of wandering attention.

Third, there are pupils who fail, in varying degrees, to distinguish between musical ideas, or who seem to lack what we have been accustomed to call a "musical ear." Two general types may be included in this third class: first, children in whom the tonal sense is defective; and second, those deficient in rhythmic sense. A third group might include children lacking in both.

Some children recognize certain songs and fail to recognize others. These children probably possess strong rhythmic sense, and recognize songs with strongly marked accents or characteristic rhythms, but fail to recognize tunes with a less accented melody. These children are defective in pitch recognition, and in extreme cases sometimes fail to recognize a single song familiar to the class, or even to distinguish between high and low tones. Children deficient in pitch recognition require oft-repeated, striking, and clear-cut impressions of bits of melody. Pitch memory, like memory in other lines, will depend upon the frequency and recency of these melody impressions. An entire phrase will prove too long for their untrained ears and memories to retain. Each phrase must be broken up into motives, or into figures embodying elemental tonal relationships which are sharply defined and contrasted.

Again, in other cases the rhythmic instinct has not yet been awakened. Some children have not learned to march in time to music or to keep step with their mates. Children rhythmically deficient must have this instinct aroused through marching, skipping, clapping, singing games, folk dancing, and the like. The feeling for rhythm, developed through muscular response from the larger muscles of the body and limbs, will, in time, enable the child to control the finer muscles of the vocal organs.

Children lacking the "musical ear" demand the utmost skill, patience, and persistence on the part of the teacher. Where possible, time should be

taken outside of the regular music lesson in order that the interests of the class may not suffer. Permitting children to sing out of tune or time not only mars the class singing but tends to confirm vocal faults into fixed habits.

Fourth, and finally, there is the class of children who are abnormal or physically defective in the organs of hearing or in the organs of speech or both. It is obvious that children with deficient or imperfect hearing should be permanently seated in the front seats near the teacher.

In most cases these children, as well as those suffering from defective vocal organs, should be brought to the attention of a medical specialist. The teacher may often confer a lasting favor upon the child by calling the attention of his parents to such defects.

It is of the greatest importance that the teacher should realize these facts concerning so-called "monotones," and that each case should have a careful diagnosis and be treated for its specific ailment. The fact that a child does not sing in no wise proves it to be unmusical. It is a well-known fact that many famous musicians have been unable to sing — probably for no other reason than that they never really attempted to sing. No one would think of terming such a musician "unmusical." A so-called monotone may be the most musical child in the class. Teaching such a child how to sing should be counted a privilege and a duty.

While the correction of monotones should be emphasized in the first three grades, and while in the higher grades it is always more difficult to induce children to take an interest in music if they have not sung in the earlier years, the teacher should not relax her efforts to have every child take part in the music lesson. When a child does not sing, an effort should be made to determine the cause, which in the upper grades may frequently be other than an inability to sing or a distaste for music. Not infrequently boys arrive at a stage of mental development where they are disposed to look upon singing as unmanly. This attitude may be removed by a tactful discourse upon the place of music in life or by inviting some male singer of the community to sing for the school. Talking machine records may also be used to advantage in this connection. Boys who by reason of slow mental development are beyond their classmates in years, and who have reached the changing-voice period, should be allowed to take their music lesson with the upper grades.

VII. THE CONDUCT OF THE MUSIC RECITATION

The efficient teacher will see to it that in the music lesson, as in other subjects, the time devoted to the various topics of the recitation is well balanced, and that the lesson moves with a swing. Enthusiasm and magnetism as well as skill on the part of the teacher are essential in music more than in any other subject. She must, however, control her enthusiasm, or the lesson

will become entirely emotional or recreational in character, to the sacrifice and detriment of the intellectual side of the subject. While the love for good music and the enjoyment of singing are fundamental aims of the lesson, these will develop in lasting degree only as children acquire intellectual power and independence.

It is advisable that every music lesson begin with the hearty singing of a familiar song, preferably one of stirring character. This should be followed by the study of the technical topic chosen for the day and its application in the study of a song. Each music lesson should be built around a central thought or idea. Both teacher and pupils should clearly understand what this idea is, and if possible it should be mastered in the time allotted. The practice of spending a few moments daily upon a great number and variety of topics is apt to degenerate into an exhibition of agility rather than to provide training of lasting benefit to the children. Rather than this, it is advised that the teacher should apportion her work through the week so that each subject shall have its due share of time, and so that each lesson shall clearly complete the points presented. The teacher should be cautioned against continuing too long upon one topic; this is especially true of abstract drills. The technical work of the day should be brought to a conclusion in time to permit of the singing of one or more familiar songs.

Individual singing and recitations should be prominent both in the drill work and in the study of songs. Written work may be conducted during the individual recitations. All drills should be brisk, brief, and snappy.

The analysis of the songs should be made by the children under the skillful guidance of the teacher. The analysis should first concern itself with the technical elements of the song; with the tone, time, or theoretical problems involved. The teacher should avoid needless repetition of details which are already thoroughly understood by the class; she should direct her attention to the less familiar elements involved, and proceed as quickly as possible to the reading of the song.

As previously intimated, careful attention should be given to the artistic interpretation of the song. While the children are to be led to discover the interpretation for themselves, the teacher, nevertheless, remains the true intellectual and spiritual leader of the class. The singing of every song should be conducted by the teacher, and the class should be inspired by her leadership. She must indicate the precise moment for the attack of the first phrase, and through a graceful motion of the hand keep the song moving with even rhythmic flow.

The rote songs outlined for the Fourth and Fifth Grades are to be taught with books in the hands of the children. Portions of these songs will be within the reading ability of the children, while other portions will anticipate the

technical problems of the following grades. The children should be encouraged to gain as much as possible from the notation, reducing to a minimum their dependence upon the voice of the teacher. The teacher, however, should keep uppermost the idea of joy in learning these rote songs, rather than the thought of effort or of difficulties overcome.

The voice-training exercises should take little time from the lesson itself. They should rather be correlated with every part of the lesson. Every tone drill, every sight singing exercise, every song interpretation, should at the same time become an exercise in voice training. This holds good especially after the fundamental principles have been made clear to the children.

Monotones, children with vocal defects, and children below grade should be given assistance outside of the regular music lesson. The time allotted to music is usually too short to justify the expenditure of a considerable part of it in behalf of an unmusical minority at the expense of the musical majority. It is important that these unfortunates be given help and encouragement, and the resourceful and interested teacher will find time for them without robbing the class as a whole of its opportunities.

The same remarks might apply to preparations for special occasions. While special occasions and public performances have a legitimate place in the function of music in the school, care must be exercised that these preparations do not consume time at the expense of the regular lesson. When possible, a special occasion should be treated as an "extra," and the preparation for it should be made outside of the regular music recitation. Public performances are sometimes doubly interesting when they illustrate the regular music work of the classroom, and when the songs sung are those learned in the regular routine. By anticipating the coming event and allowing ample time for preparation, a minimum of time will be taken from each lesson and the regular music study will be only slightly affected. In this way little extra time is required for preparation.

Every lesson should be a lesson in appreciation. In the section on "Music Appreciation," it is shown how this may be brought about in the study and analysis of the songs of the course.

When possible, the "listening" lessons, whether the performance is by visiting artists or by a mechanical player, should be at times other than the regular music lesson. In larger buildings, several rooms of the same grade and possibly several grades might be assembled for this purpose. Once the broad educational value of this work is understood, there will be little difficulty in devising plans and in obtaining an additional allotment of time for this purpose.

PART TWO

GRADED OUTLINES

I. Monthly Outlines

FOURTH GRADE, FIRST MONTH

I. Rote Songs.

(*a*) *America* (review); Book Two, page 174. Manual, Vol. II, page 310.
(*b*) *Children's Hymn;* Book Two, page 168. Manual, Vol. II, page 304.
(*c*) *Sandman;* Book Two, page 167. Manual, Vol. II, page 302.

II. Drill.

(*a*) Tone: Tone relations in the diatonic major scale.
(*b*) Time: The quarter-note beat; quarter, half, dotted-half, and whole notes and the corresponding rests.
(*c*) Theory: The characters of notation found in the songs of this assignment. (See Manual, Vol. II, page 58.) The place of ***do*** in all keys with flat signatures.

III. Sight Reading.

Book Two, Chapter I, pages 5–12.

FOURTH GRADE, SECOND MONTH

I. Rote Songs.

(*a*) *Come, Thou Almighty King;* Book Two, page 170. Manual, Vol. II, page 305.
(*b*) *October's Party;* Book Two, page 155. Manual, Vol. II, page 284.

II. Drill.

(*a*) Tone: Tone relations in the diatonic major scale, continued.
(*b*) Time: The quarter-note beat; quarter, half, dotted-half, and whole notes and the corresponding rests, continued.
(*c*) Theory: New characters of notation. (See page 58.) The place of ***do*** in all keys with sharp signatures and in the key of C.

III. Sight Reading.

Book Two, Chapter I, pages 13–21.

FOURTH GRADE, THIRD MONTH

I. **Rote Songs.**

(*a*) *All That's Good and Great;* Book Two, page 170. Manual, Vol. II, page 307.

(*b*) *Frost Fairies;* Book Two, page 140. Manual, Vol. II, page 259.

II. **Drill.**

(*a*) TONE: Tone relations in the diatonic major scale, continued.

(*b*) TIME: The quarter-note beat; eighth notes.

(*c*) THEORY: New characters of notation. (See page 68.)

III. **Sight Reading.**

Book Two, Chapter II, pages 22–27.

FOURTH GRADE, FOURTH MONTH

I. **Rote Songs.**

(*a*) *Gather Around the Christmas Tree;* Book Two, page 150. Manual, Vol. II, page 277.

(*b*) *From the Starry Heavens High;* Book Two, page 146.

II. **Drill.**

(*a*) TONE: As in previous months.

(*b*) TIME: As in previous months.

(*c*) THEORY: The two-part round. New characters of notation. (See page 68.)

III. **Sight Reading.**

Book Two, Chapter II, pages 28–33.

FOURTH GRADE, FIFTH MONTH

I. **Rote Songs.**

(*a*) *Algerian Lullaby;* Book Two, page 143. Manual, Vol. II, page 266.

(*b*) *A Trip to the Moon;* Book Two, page 156. Manual, Vol. II, page 284.

II. **Drill.**

(*a*) TONE: Sharp chromatics; diatonic half-step progressions.

(*b*) TIME: As in previous months.

(*c*) THEORY: Sharp chromatics. The natural used as a sharp chromatic. New characters of notation. (See page 72.)

III. Sight Reading.

Book Two, Chapter III, pages 34–39.

FOURTH GRADE, SIXTH MONTH

I. Rote Songs.

(*a*) *What Professor Owl Knows;* Book Two, page 157. Manual, Vol. II, page 286.

(*b*) *A Penny to Spend;* Book Two, page 157. Manual, Vol. II, page 286.

II. Drill.

(*a*) TONE: As in previous months.

(*b*) TIME: The quarter-note beat; dotted-quarter and eighth notes.

(*c*) THEORY: New characters of notation. (See page 76.)

III. Sight Reading.

Book Two, Chapter IV, pages 40–45.

FOURTH GRADE, SEVENTH MONTH

I. Rote Songs.

(*a*) *Easter Rabbit;* Book Two, page 154. Manual, Vol. II, page 281.

(*b*) *A Spring Guest;* Book Two, page 139. Manual, Vol. II, page 262.

II. Drill.

(*a*) TONE: As in previous months.

(*b*) TIME: As in previous months.

(*c*) THEORY: New characters of notation. (See page 76.)

III. Sight Reading.

Book Two, Chapter IV, pages 46–51.

FOURTH GRADE, EIGHTH MONTH

I. Rote Songs.

(*a*) *An Arbor Day Song;* Book Two, page 132. Manual, Vol. II, page 247.

(*b*) *The Kite;* Book Two, page 139. Manual, Vol. II, page 258.

II. Drill.

(*a*) Tone: Flat chromatics; diatonic half-step progressions.
(*b*) Time: As in previous months.
(*c*) Theory: Flat chromatics. The natural used as a flat chromatic. New characters of notation. (See page 81.)

III. Sight Reading.

Book Two, Chapter V, pages 52–55.

FOURTH GRADE, NINTH MONTH

I. Rote Songs.

(*a*) *The Train;* Book Two, page 150. Manual, Vol. II, page 276.
(*b*) *Devotion;* Book Two, page 154. Manual, Vol. II, page 281.

II. Drill.

(*a*) Tone: As in previous months.
(*b*) Time: Phrases beginning on the eighth-note before the beat.
(*c*) Theory: As in previous months.

III. Sight Reading.

Book Two, Chapter VI, pages 56–60.

FOURTH GRADE, TENTH MONTH

I. Rote Songs.

(*a*) *The Swing;* Book Two, page 137. Manual, Vol. II, page 256.
(*b*) *The Fairy Folk;* Book Two, page 159. Manual, Vol. II, page 290.

II. Drill.

(*a*) Tone: The introduction of the minor mode.
(*b*) Time: As in previous months.
(*c*) Theory: The minor mode.

III. Sight Reading.

Book Two, Chapter VII, pages 61–64.

FIFTH GRADE, FIRST MONTH

I. Rote Songs.

(*a*) *Portuguese Hymn;* Book Two, page 168. Manual, Vol. II, page 306.
(*b*) *In the Cornfield;* Book Two, page 135. Manual, Vol. II, page 253.
(*c*) *After Vacation;* Book Two, page 149. Manual, Vol. II, page 274.

II. Drill.

(*a*) Tone: Interval studies in the diatonic major scale.
(*b*) Time: Review of the problems of Fourth Grade.
(*c*) Theory: Review of the theory of Fourth Grade. Interval studies.

III. Sight Reading.

Book Two, Chapter VIII, pages 65–71.

FIFTH GRADE, SECOND MONTH

I. Rote Songs.

(*a*) *Oh, Worship the King;* Book Two, page 169. Manual, Vol. II, page 304.
(*b*) *Two Kinds of People;* Book Two, page 152. Manual, Vol. II, page 278.
(*c*) *The Blacksmith;* Book Two, page 163. Manual, Vol. II, page 296.

II. Drill.

(*a*) Tone: The introduction of two-part singing.
(*b*) Time: As in previous months.
(*c*) Theory: The notation of two-part songs, from two staves and from one staff. New characters of notation. (See page 93.)

III. Sight Reading.

Book Two, Chapter IX, pages 72–79.

FIFTH GRADE, THIRD MONTH

I. Rote Songs.

(*a*) *The Joy of Harvest;* Book Two, page 171. Manual, Vol. II, page 303.
(*b*) *Fairyland;* Book Two, page 144. Manual, Vol. II, page 268.
(*c*) *Auld Daddy Darkness;* Book Two, page 148. Manual, Vol. II, page 274.

II. Drill.

(*a*) Tone: As in previous months.
(*b*) Time: The dotted quarter-note beat; the quarter and eighth note to a beat.
(*c*) Theory: The time signature in six-eighth measure. New characters of notation. (See page 98.)

III. Sight Reading.

Book Two, Chapter X, pages 80–82.

FIFTH GRADE, FOURTH MONTH

I. Rote Songs.

(*a*) *The Three Kings;* Book Two, page 160. Manual, Vol. II, page 291.
(*b*) *Christmas Carol;* Book Two, page 148. Manual, Vol. II, page 273.
(*c*) *Noel;* Book Two, page 141. Manual, Vol. II, page 263.

II. Drill.

(*a*) TONE: Tone relations in the harmonic minor scale.
(*b*) TIME: As in previous months.
(*c*) THEORY: The keynote in minor keys. The harmonic minor scale.

III. Sight Reading.

Book Two, Chapter XI, pages 83–87.

FIFTH GRADE, FIFTH MONTH

I. Rote Songs.

(*a*) *A Snowy Day;* Book Two, page 145. Manual, Vol. II, page 272.
(*b*) *In Story Land;* Book Two, page 153. Manual, Vol. II, page 282.
(*c*) *Wishing;* Book Two, page 131. Manual, Vol. II, page 246.

II. Drill.

(*a*) TONE: As in previous months.
(*b*) TIME: The dotted quarter-note beat; three eighth notes to a beat.
(*c*) THEORY: Simple song forms.

III. Sight Reading.

Book Two, Chapter XII, pages 88–90.
Chapter XIII, pages 91–95.

FIFTH GRADE, SIXTH MONTH

I. Rote Songs.

(*a*) *The Star-Spangled Banner;* Book Two, page 172. Manual, Vol. II, page 308.
(*b*) *Boy Scouts;* Book Two, page 158. Manual, Vol. II, page 288.
(*c*) *A Little Philosopher;* Book Two, page 129. Manual, Vol. II, page 242.
(*d*) *Hoof Beats;* Book Two, page 132. Manual, Vol. II, page 248.

II. Drill.

(*a*) Tone: Sharp chromatics; skips to sharps, resolving upward; the whole step ascending.

(*b*) Time: As in previous months.

(*c*) Theory: The pitch names of the lines and spaces of the staff.

III. Sight Reading.

Book Two, Chapter XIV, pages 96–102.

FIFTH GRADE, SEVENTH MONTH

I. Rote Songs.

(*a*) *The Month of March;* Book Two, page 146. Manual, Vol. II, page 267.

(*b*) *The Orchestra;* Book Two, page 164. Manual, Vol. II, page 298.

(*c*) *Rhyme of the Rail;* Book Two, page 133. Manual, Vol. II, page 249.

(*d*) *This Little Fat Goblin;* Book Two, page 134. Manual, Vol. II, page 250.

II. Drill.

(*a*) Tone: As in previous months.

(*b*) Time: The dotted quarter-note beat; more advanced studies.

(*c*) Theory: As in previous months.

III. Sight Reading.

Book Two, Chapter XV, pages 103–108.

FIFTH GRADE, EIGHTH MONTH

I. Rote Songs.

(*a*) *The Blackbird;* Book Two, page 138. Manual, Vol. II, page 257.

(*b*) *Rock-a-bye, Lullaby;* Book Two, page 162. Manual, Vol. II, page 294.

(*c*) *Foreign Children;* Book Two, page 130. Manual, Vol. II, page 243.

(*d*) *The Mill Fairy;* Book Two, page 136. Manual, Vol. II, page 254.

II. Drill.

(*a*) Tone: Flat chromatics; skips to flats, resolving downward; the whole step descending.

(*b*) Time: As in previous months.

(*c*) Theory: The three-part round. The names of the keys on the piano keyboard. (See keyboard diagram inside back cover.)

III. Sight Reading.

Book Two, Chapter XVI, pages 109–114.

FIFTH GRADE, NINTH MONTH

I. Rote Songs.

(*a*) *The Brass Band;* Book Two, page 142. Manual, Vol. II, page 264.
(*b*) *Little Birdie;* Book Two, page 151. Manual, Vol. II, page 280.
(*c*) *The Little Big Woman and the Big Little Girl;* Book Two, page 166. Manual, Vol. II, page 301.
(*d*) *What Becomes of the Moon;* Book Two, page 147. Manual, Vol. II, page 270.

II. Drill.

(*a*) TONE: As in previous months.
(*b*) TIME: The quarter-note beat; dotted-eighth and sixteenth notes.
(*c*) THEORY: New characters of notation. (See page 117.)

III. Sight Reading.

Book Two, Chapter XVII, pages 115–122.

FIFTH GRADE, TENTH MONTH

I. Rote Songs.

(*a*) *The Daisy;* Book Two, page 135. Manual, Vol. II, page 252.
(*b*) *A Meadow Song;* Book Two, page 140. Manual, Vol. II, page 259.
(*c*) *Wishing and Working;* Book Two, page 161. Manual, Vol. II, page 292.

II. Drill.

(*a*) TONE: Three tones ascending chromatically.
Three tones descending chromatically.
(*b*) TIME: As in previous months.
(*c*) THEORY: As in previous months.

III. Sight Reading.

Book Two, Chapter XVIII, pages 123–125.
Chapter XIX, pages 126–128.

SIXTH GRADE, FIRST MONTH[1]

The following Monthly Outlines for Sixth and Seventh Grades are arranged according to the plan in which Book Three is used throughout Grades Six and Seven, Book Four being introduced at the beginning of Grade Eight. Outlines for completing Book Three in the Sixth and first half of the Seventh Grade, also for completing Book Three in Grade Six, are given in Teacher's Manual, Volume III.

I. Drill.

(*a*) TONE: Review of the topics of Book Two. (See page 48.)

(*b*) TIME: Review of the topics of Book Two. (See page 50.)

(*c*) THEORY: Review of the topics of Book Two. (See page 52.)

II. Sight Reading.

Book Three, Chapter I, pages 5–19.

III. Song Singing and Interpretation.

The songs assigned for sight reading and the patriotic and devotional songs of Part Four afford material for general singing.

SIXTH GRADE, SECOND MONTH

I. Drill.

(*a*) TONE: The melodic minor scale.

(*b*) TIME: As in the previous month.

(*c*) THEORY: Building major scales; deriving key signatures from the scales.

II. Sight Reading.

Book Three, Chapter II, pages 20–27.

SIXTH GRADE, THIRD MONTH

I. Drill.

(*a*) TONE: As in previous months.

(*b*) TIME: The eighth-note beat.

(*c*) THEORY: The eighth-note beat.

II. Sight Reading.

Book Three, Chapter III, pages 28–33.

SIXTH GRADE, FOURTH MONTH

I. Drill.

(*a*) TONE: As in previous months.

(*b*) TIME: The dotted quarter-note beat, more advanced studies.

(*c*) THEORY: Building minor scales, natural, harmonic, and melodic.

[1] The outlines for the Sixth and Seventh Grades are given here in order that teachers using Book Two may more intelligently plan the work of the Fourth and Fifth Grades.

II. Sight Reading.

Book Three, Chapter IV, pages 34–37.

SIXTH GRADE, FIFTH MONTH

I. Drill.

(*a*) Tone: The bridging tones in modulations.

(*b*) Time: As in previous months.

(*c*) Theory: Modulations to nearly-related keys.

II. Sight Reading.

Book Three, Chapter V, pages 38–43.

SIXTH GRADE, SIXTH MONTH

I. Drill.

(*a*) Tone: As in previous months.

(*b*) Time: As in previous months.

(*c*) Theory: Continued study of modulations to nearly-related keys. Continued study of minor scales.

II. Sight Reading.

Book Three, Chapter V (continued), pages 44–51.

SIXTH GRADE, SEVENTH MONTH

I. Drill.

(*a*) Tone: As in previous months.

(*b*) Time: The half-note beat.

(*c*) Theory: The half-note beat.

II. Sight Reading.

Book Three, Chapter VI, pages 52–54. Also any songs in previous assignments that have been omitted.

SIXTH GRADE, EIGHTH MONTH

I. Drill.

(*a*) Tone: As in previous months.

(*b*) Time: As in previous months.

(*c*) Theory: More advanced song forms.

II. Sight Reading.

Book Three, Chapter VII, pages 55–64.

SIXTH GRADE, NINTH MONTH

I. Drill.

(*a*) Tone: The introduction of three-part singing.

(*b*) Time: As in previous months.

(*c*) Theory: The notation of three-part songs.

II. Sight Reading.

Book Three, Chapter VIII, pages 65–75.

SIXTH GRADE, TENTH MONTH

I. Drill.

(*a*) Tone: As in previous months.

(*b*) Time: As in previous months.

(*c*) Theory: As in previous months.

II. Sight Reading.

Book Three, Chapter VIII (continued), pages 76–85.

SEVENTH GRADE, FIRST MONTH[1]

I. Drill.

(*a*) Tone: A review of the problems studied in the previous grades as they occur in the songs assigned for sight reading.

(*b*) Time: A review of the problems studied in the previous grades. Four equal notes to a beat.

(*c*) Theory: A review of the problems of previous grades, including building of major and minor scales.

II. Sight Reading.

Book Three, Songs selected from Chapter IX, pages 86–101.

SEVENTH GRADE, SECOND MONTH

I. Drill.

(*a*) Tone: Four tones ascending chromatically.

(*b*) Time: As in previous months.

(*c*) Theory: The ascending chromatic scale.

[1] See footnote, page 43.

II. Sight Reading.

Book Three, Chapter X, pages 102–108.

SEVENTH GRADE, THIRD MONTH

I. Drill.

(*a*) Tone: As in previous months.

(*b*) Time: Triplets, three notes in the time of two.

(*c*) Theory: As in previous months.

II. Sight Reading.

Book Three, Chapter XI, pages 109–117.

SEVENTH GRADE, FOURTH MONTH

I. Drill.

(*a*) Tone: Four tones descending chromatically.

(*b*) Time: As in previous months.

(*c*) Theory: The descending chromatic scale.

II. Sight Reading.

Book Three, Chapter XII, pages 118–124.

SEVENTH GRADE, FIFTH MONTH

I. Drill.

(*a*) Tone: As in previous months.

(*b*) Time: Syncopation.

(*c*) Theory: As in previous months.

II. Sight Reading.

Book Three, Chapter XIII, pages 125–128. Also any songs omitted from previous assignments, and songs selected from Chapter IX.

SEVENTH GRADE, SIXTH MONTH

I. Drill.

(*a*) Tone: As in previous months.

(*b*) Time: As in previous months.

(*c*) Theory: As in previous months.

II. Sight Reading.

Book III, Songs selected from Chapter XIV, pages 129–152.

SEVENTH GRADE, SEVENTH MONTH

I. Drill.

(*a*) Tone: As in previous months.

(*b*) Time: Complicated rhythms.

(*c*) Theory: As in previous months.

II. Sight Reading.

Book III, Chapter XV, pages 153–168.

SEVENTH GRADE, EIGHTH MONTH

I. Drill.

(*a*) Tone: The bridging tones in modulation.

(*b*) Time: As in previous months.

(*c*) Theory: Modulations to remote keys.

II. Sight Reading.

Book III, Chapter XVI, pages 169–175.

SEVENTH GRADE, NINTH MONTH

I. Drill.

(*a*) Tone: As in previous months.

(*b*) Time: As in previous months.

(*c*) Theory: Contrapuntal style.

II. Sight Reading.

Book III, Chapter XVII, pages 176–183.

SEVENTH GRADE, TENTH MONTH

I. Drill.

(*a*) Tone: As in previous months.

(*b*) Time: The dotted quarter-note beat, more advanced studies, i. e. nine-eighth and twelve-eighth measure.

(*c*) Theory: As in previous months.

II. Sight Reading.

Book III, Chapter XVIII, pages 184–192.

II. Topical Outlines — Tone

FOURTH GRADE

1. Tone Relations in the Diatonic Major Scale.
    1. Sequential Diatonic Successions.
        a. Two Tones.
        b. Three Tones.
        c. Four Tones.
    2. Tones of the Tonic Chord.
    3. Tones of the Tonic Chord with Active Neighboring Tones.
    4. Active Tones, Resolved.
    5. Chord Figures.

    Fourth Grade, first, second, third, and fourth months. Manual, Vol. II, pages 55 and 66.

2. Sharp Chromatics; Diatonic Half-Step Progressions.
    Fourth Grade, fifth month. Manual, Vol. II, page 71.

3. Flat Chromatics; Diatonic Half-Step Progressions.
    Fourth Grade, eighth month. Manual, Vol. II, page 80.

4. The Introduction of the Minor Mode.
    Fourth Grade, tenth month. Manual, Vol. II, page 85.

FIFTH GRADE

5. Interval Studies in the Diatonic Major Scale.
    Fifth Grade, first month. Manual, Vol. II, page 87.

6. The Introduction of Two-Part Singing.
    Fifth Grade, second month. Manual, Vol. II, page 92.

7. Tone Relations in the Harmonic Minor Scale.
    Fifth Grade, fourth month. Manual, Vol. II, page 99.

8. Sharp Chromatics; Skips to Sharps, Resolving Upward; the Whole Step Ascending.
    Fifth Grade, sixth month. Manual, Vol. II, page 107.

9. Flat Chromatics; Skips to Flats, Resolving Downward; the Whole Step Descending.
   Fifth Grade, eighth month. Manual, Vol. II, page 113.

10. Three Tones Ascending Chromatically.
    Fifth Grade, tenth month. Manual, Vol. II, page 119.

11. Three Tones Descending Chromatically.
    Fifth Grade, tenth month. Manual, Vol. II, page 121.

SIXTH GRADE[1]

12. The Melodic Minor Scale.
    Sixth Grade, second month.

13. The Bridging Tones in Modulations (Nearly-related Keys).
    Sixth Grade, fifth month.

14. The Introduction of Three-Part Singing.
    Sixth Grade, ninth month.

SEVENTH GRADE

15. Four Tones Ascending Chromatically.
    Seventh Grade, second month.

16. Four Tones Descending Chromatically.
    Seventh Grade, fourth month.

17. The Bridging Tones in Modulations; More Advanced Studies.
    Seventh Grade, eighth month.

[1] See footnote page 43. The grade and month references are to the Monthly Outline covering Grades Six and Seven.

III. Topical Outlines — Time

FOURTH GRADE

1. The Quarter-Note Beat; Quarter, Half, Dotted-Half, and Whole Notes and the Corresponding Rests.
   Fourth Grade, first and second months. Manual, Vol. II, page 57.

2. The Quarter-Note Beat; Eighth Notes.
   Fourth Grade, third month. Manual, Vol. II, page 66.

3. The Quarter-Note Beat; Dotted-Quarter and Eighth Notes.
   Fourth Grade, sixth month. Manual, Vol. II, page 75.

4. Phrases Beginning on the Eighth-Note Before the Beat.
   Fourth Grade, ninth month. Manual, Vol. II, page 83.

FIFTH GRADE

5. The Dotted Quarter-Note Beat; the Quarter and Eighth Note to a Beat.
   Fifth Grade, third month. Manual, Vol. II, page 97.

6. The Dotted Quarter-Note Beat; Three Eighth Notes to a Beat.
   Fifth Grade, fifth month. Manual, Vol. II, page 102.

7. The Dotted Quarter-Note Beat; More Advanced Studies.
   Fifth Grade, seventh month. Manual, Vol. II, page 111.

8. The Quarter-Note Beat; Dotted-Eighth and Sixteenth Notes.
   Fifth Grade, ninth month. Manual, Vol. II, page 116.

SIXTH GRADE[1]

9. The Eighth-Note Beat.
   Sixth Grade, third month.

10. The Dotted Quarter-Note Beat; More Advanced Studies.
    Sixth Grade, fourth month.

[1] See footnotes, pages 43 and 49.

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11. The Half-Note Beat.
    Sixth Grade, seventh month.

SEVENTH GRADE

12. Four Equal Notes to a Beat.
    Seventh Grade, first month.

13. Triplets; Three Notes in the Time of Two.
    Seventh Grade, third month.

14. Syncopation.
    Seventh Grade, fifth month.

15. Complicated Rhythms.
    Seventh Grade, seventh month.

16. The Dotted Quarter-Note Beat, Advanced Studies, i.e. nine-eighth and twelve-eighth measures.
    Seventh Grade, tenth month.

IV. Topical Outlines — Theory

FOURTH GRADE

1. Study of the Characters of Notation as they occur in the songs of the course.
   The characters are explained under the Theory Drills of the Chapter Outlines.

2. Study of the Marks of Expression as they occur in the songs of the course.
   An explanation of these marks is given under the Theory Drills of the Chapter Outlines. (See also Glossary of Foreign Musical Terms, page 311.)

3. The Place of *do* in all Keys with Flat Signatures.
   Fourth Grade, first month. Manual, Vol. II, page 59.

4. The Place of *do* in all Keys with Sharp Signatures.
   Fourth Grade, second month. Manual, Vol. II, page 59.

5. The Place of *do* in the Key of C.
   Fourth Grade, second month. Manual, Vol. II, page 60.

6. The Two-Part Round.
   Fourth Grade, fourth month. Manual, Vol. II, page 70.

7. Sharp Chromatics.
   Fourth Grade, fifth month. Manual, Vol. II, page 72.

8. The Natural (or Cancel) Used as a Sharp Chromatic.
   Fourth Grade, fifth month. Manual, Vol. II, page 72.

9. Flat Chromatics.
   Fourth Grade, eighth month. Manual, Vol. II, page 81.

10. The Natural Used as a Flat Chromatic.
    Fourth Grade, eighth month. Manual, Vol. II, page 81.

11. The Minor Mode.
    Fourth Grade, tenth month. Manual, Vol. II, page 86.

FIFTH GRADE

12. Interval Studies.
    Fifth Grade, first month. Manual, Vol. II, page 88.

13. The Notation of Two-Part Songs, from two staves and from one staff.
    Fifth Grade, second month. Manual, Vol. II, page 93.

14. The Time Signature in Six-Eighth Measure.
    Fifth Grade, third month. Manual, Vol. II, page 98.

15. The Keynote in Minor Keys.
    Fifth Grade, fourth month. Manual, Vol. II, page 100.

16. The Harmonic Minor Scale.
    Fifth Grade, fourth month. Manual, Vol. II, page 100.

17. Simple Song Forms.
    Fifth Grade, fifth month. Manual, Vol. II, page 104.

18. The Pitch Names of the Lines and Spaces of the Staff.
    Fifth Grade, sixth month. Manual, Vol. II, page 107.

19. The Three-Part Round.
    Fifth Grade, eighth month. Manual, Vol. II, page 113.

20. The Names of the Keys on the Piano Keyboard.
    Fifth Grade, eighth month. Manual, Vol. II, page 113.

SIXTH GRADE [1]

21. Building Major Scales in the Key of C and in Keys with Sharp Signatures, by the use of the Keyboard Diagram.
    Sixth Grade, second month.

22. Building Major Scales in Keys with Flat Signatures.
    Sixth Grade, second month.

23. Deriving the Key Signatures from all Major Scales.
    Sixth Grade, second month.

24. The Theory of Time Signatures; Comparing the Quarter-Note Beat and the Eighth-Note Beat.
    Sixth Grade, third month.

[1] See footnotes, pages 43 and 49.

25. Building Minor Scales: *a*, Natural; *b*, Harmonic; *c*, Melodic.
Sixth Grade, fourth month.

26. Modulations to Nearly-related Keys.
Sixth Grade, fifth and sixth months.

27. Continuation of the Theory of Time Signatures; Comparing the Quarter-Note and the Eighth-Note Beats with the Half-Note Beat.
Sixth Grade, seventh month.

28. Continuation of the Study of the Form (Structure) of Songs.
Sixth Grade, eighth month.

29. The Notation of Three-Part Songs.
Sixth Grade, ninth month.

SEVENTH GRADE

30. The Ascending Chromatic Scale.
Seventh Grade, second month.

31. The Descending Chromatic Scale.
Seventh Grade, fourth month.

32. Modulations to Remote Keys.
Seventh Grade, eighth month.

33. Contrapuntal Style.
Seventh Grade, ninth month.

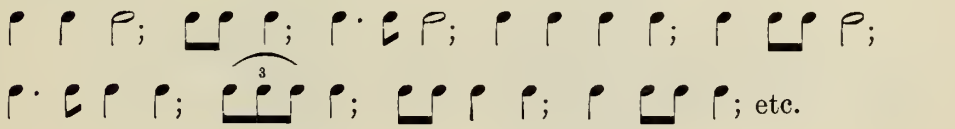
PART THREE

CHAPTER OUTLINES

CHAPTER I. MELODIES IN THE MAJOR SCALE; THE QUARTER-NOTE BEAT

I. Tone Drill. Tone Relations in the Diatonic Major Scale.

1. These drills should be practiced in different keys: in the key of C as given below; from *so* [1] to *so* in the key of F; and from *mi* to *mi* in the key of A-flat. The drills should be coördinated with eye drills, by writing the figure sequences upon the board in staff notation. The Tone Drills may be set to various rhythmic patterns, as, for example:



Sequential Diatonic Successions

(*a*) *Two Tones*

do-ti	*ti-do*	*do-ti-do*	*ti-do-ti*
ti-la	*la-ti*	*ti-la-ti*	*la-ti-la*
la-so	*so-la*	*la-so-la*	*so-la-so*
so-fa	*fa-so*	*so-fa-so*	*fa-so-fa*
fa-mi	*mi-fa*	*fa-mi-fa*	*mi-fa-mi*
mi-re	*re-mi*	*mi-re-mi*	*re-mi-re*
re-do	*do-re*	*re-do-re*	*do-re-do*

(*b*) *Three Tones*

do-ti-la	*ti-do-re*	*do-ti-la-do*	*do-la-ti-do*
ti-la-so	*la-ti-do*	*ti-la-so-ti*	*ti-so-la-ti*
la-so-fa	*so-la-ti*	*la-so-fa-la*	*la-fa-so-la*
so-fa-mi	*fa-so-la*	*so-fa-mi-so*	*so-mi-fa-so*
fa-mi-re	*mi-fa-so*	*fa-mi-re-fa*	*fa-re-mi-fa*
mi-re-do	*re-mi-fa*	*mi-re-do-mi*	*mi-do-re-mi*
re-do-ti	*do-re-mi*	*re-do-ti-re*	*re-ti-do-re*

[1] A line above the syllable denotes the upper octave, a line below denotes the lower octave.

ti-do-re-ti
la-ti-do-la
so-la-ti-so
fa-so-la-fa
mi-fa-so-mi
re-mi-fa-re
do-re-mi-do

ti-re-do-ti
la-do-ti-la
so-ti-la-so
fa-la-so-fa
mi-so-fa-mi
re-fa-mi-re
do-mi-re-do

ti-re-do
la-do-ti
so-ti-la
fa-la-so
mi-so-fa
re-fa-mi
do-mi-re

do-la-ti
ti-so-la
la-fa-so
so-mi-fa
fa-re-mi
mi-do-re
re-ti-do

(*c*) *Four Tones*

do-ti-la-so
ti-la-so-fa
la-so-fa-mi
so-fa-mi-re
fa-mi-re-do
mi-re-do-ti
re-do-ti-la

ti-do-re-mi
la-ti-do-re
so-la-ti-do
fa-so-la-ti
mi-fa-so-la
re-mi-fa-so
do-re-mi-fa

do-so-la-ti
ti-fa-so-la
la-mi-fa-so
so-re-mi-fa
fa-do-re-mi
mi-ti-do-re
re-la-ti-do

ti-mi-re-do
la-re-do-ti
so-do-ti-la
fa-ti-la-so
mi-la-so-fa
re-so-fa-mi
do-fa-mi-re

do-la-ti-so
ti-so-la-fa
la-fa-so-mi
so-mi-fa-re
fa-re-mi-do
mi-do-re-ti
re-ti-do-la

ti-re-do-mi
la-do-ti-re
so-ti-la-do
fa-la-so-ti
mi-so-fa-la
re-fa-mi-so
do-mi-re-fa

Tones of the Tonic Chord

do is E-flat	*do* is A-flat	*do* is B-flat
do-mi-so-do	*do-mi-so-so-do*	*do-so-mi-mi-do*
do-so-mi-do	*do-mi-so-so-do*	*do-mi-so-mi-do*
mi-so-do-do	*mi-do-so-so-do*	*mi-do-so-mi-do*
mi-do-so-do	*mi-so-so-do*	*mi-so-mi-do*
so-mi-do-do	*so-do-mi-so-do*	*so-mi-do-mi-do*
so-do-mi-so-do	*so-mi-do-so-do*	*so-mi-mi-do*

Tones of the Tonic Chord with Active Neighboring Tones

do is E-flat	*do* is A-flat	*do* is B-flat
do-ti-do	*so-la-so*	*mi-fa-mi*
so-la-so	*mi-fa-mi*	*mi-re-mi*
mi-fa-mi	*mi-re-mi*	*do-re-do*
mi-re-mi	*do-re-do*	*do-ti-do*
do-re-do	*do-ti-do*	*so-la-so*
do-ti-do	*so-la-so*	*mi-fa-mi*

Active Tones, Resolved

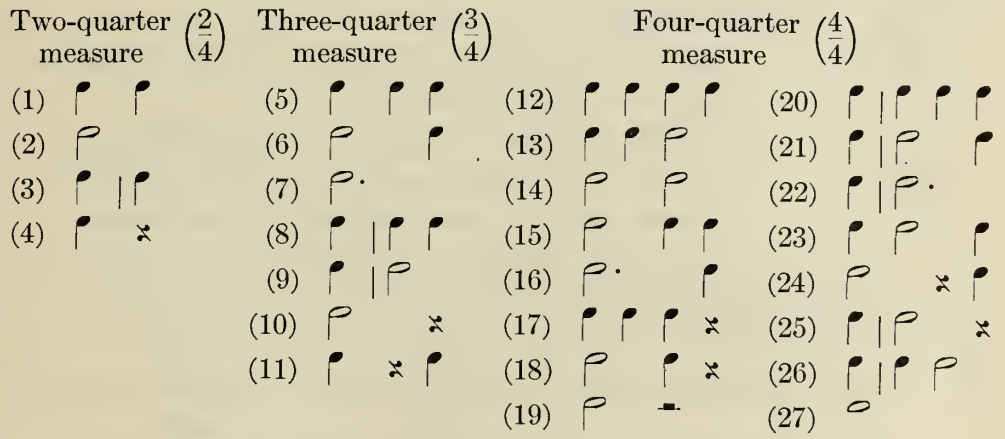
do is E-flat	*do* is A-flat	*do* is B-flat
ti-do	*la-so*	*fa-mi*
la-so	*fa-mi*	*re-mi*
fa-mi	*re-mi*	*re-do*
re-mi	*re-do*	*ti-do*
re-do	*ti-do*	*la-so*
ti-do	*la-so*	*fa-mi*

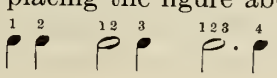
2. After singing the above Tone Drills with syllables they should be thoroughly reviewed with *loo*. It would be well at this time to accustom the children to the use of numbers in designating the tones of the scale.

II. Time Drill. The Quarter-Note Beat.

1. One, two, three, and four beat sounds, represented by  , should be sung to the descending scale, with and without representation. As a rule the key of E-flat is the best scale for these exercises.

2. The following measure-forms should be written upon the blackboard, and sung to the descending scale:



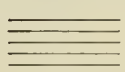
In studying these drills it is necessary that the children should clearly distinguish the notes which belong to each beat of the measure. As an aid to this, each beat may be numbered by placing the figure above the note, dot, or rest which occurs with the beat. 

After studying the exercise in this form the figures should be erased for future drills. In the study of the songs the children should be trained to locate instantaneously the place of each beat in the measure.

In Book One the children learned to follow the rhythm of the song by scanning the poem. In Book Two the children should be led to observe that the emphatic syllables of the text correspond to the accented beats of the measure. A primary accent falls upon the first beat of every measure, and in four-quarter measure a secondary accent falls upon the third beat.

III. Theory Drill.

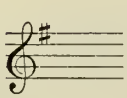
The meaning of the following characters of notation and marks of expression should be explained to the pupils:



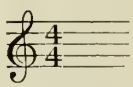
Staff. The five lines, and the spaces associated with them, on which notes are written. The lowest line is called the first line, and the other lines in order are called second, third, fourth, and fifth lines. The space between the first and second lines is called the first space, and the other spaces in order are second, third, and fourth spaces. Notes are also written on lines and spaces added below and above the staff, thereby extending the staff.



G Clef. A modification of the old Gothic letter G. The G Clef stands at the beginning of each treble staff and serves to name the second line of the staff "G."



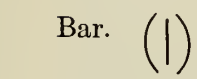
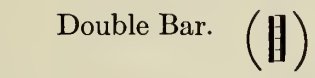
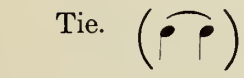
Key Signature. The flats or sharps, or the absence of them, at the beginning of a staff, by which the keynote of a piece of music is indicated.



Time Signature (measure sign). The figures (or sign) on the staff at the beginning of a piece of music directly following the key signature, by which the value of a measure of the music is indicated. The lower figure of the time signature indicates the kind of note which represents a beat: the upper figure indicates the number of beats in a measure.

When the lower figure of the time signature is 4 (the quarter-note beat):

a sound one beat long is represented by a quarter note
a sound two beats long is represented by a half note
a sound three beats long is represented by a dotted half note
a sound four beats long is represented by a whole note
a rest one beat long is represented by a quarter rest
a rest two beats long is represented by a half rest

Accent. (>)	A sign above or below a note which indicates a stress, or emphasis.
Swell. (<)	Increase the volume of sound.
Diminuendo, *dim.* (>)	Diminish the volume of sound.
Breath Mark. (')	A comma placed above the staff to indicate that a breath should be taken at that point.
Ritard, *rit.*	Gradually becoming slower.
Hold. (𝄐)	A sign indicating that the tone should be sustained beyond its regular value.
Bar. 	A vertical line across the staff which indicates the separation of measures.
Double Bar. 	Two bars across the staff indicating the close of a composition or a division of a composition.
Slur. (⌒)	A curved line connecting two or more notes of different pitches which are to be sung to the same word or syllable.
Tie. 	A curved line connecting two notes of the same pitch, indicating that the tone is to be sustained the value of the combined notes.
Piano. *p.*	Soft.
Crescendo. *cresc.*, *cres.*	Increasing in loudness.
Forte. *f.*	Loud.
Mezzo forte. *mf.*	Half loud.

The place of ***do*** in all keys with flat signatures.

When flats are in the signature, the flat farthest to the right is on the same staff degree as ***fa***. Therefore ***so*** is on the next staff degree above. Locate ***so-mi-do*** on descending lines (or spaces, as the case may be).

The place of ***do*** in all keys with sharp signatures.

When sharps are in the signature, the sharp farthest to the right is on the same degree as ***ti***. Therefore, if ***ti*** is on a line, ***so-mi-do*** will be found on the next three descending lines; if ***ti*** is on a space, ***so-mi-do*** will be found on the next three descending spaces.

The place of ***do*** in the key of C.

With no sharps or flats in the signature, ***do-mi-so*** is on the first line below, the first and the second lines of the staff. This fact must be memorized by the children.

IV. Sight Reading.

The songs of Book Two, Part One, are first to be read by the syllables, then with *loo*, then with words. Occasionally the omission of the first step is advisable, although this should not be done unless the children are reasonably sure to sing correctly. There is no necessity for hastening the disuse of the syllables. Neither should the songs be sung so many times by syllables that when sung with *loo* the children will be merely recalling the oft-repeated melody. The children should be trained when singing with *loo* to be actually following the notes and not singing the melody from memory. The same is true of the words. While it is difficult to look at both words and music at the same time, the preferable practice is to read the words often enough to make it possible to give them less attention rather than to sing the melody so often that the children need not follow the notes while reading the words.

V. Song Analysis and Interpretation.

One I Love; Book Two, page 5.

Tone: Progressions along the scale without skips.

Time: The song is in four-quarter measure, and rhythmically includes the measure-forms, found in the Time Drill for this chapter, numbers 12, 13, and 14. (See page 57.)

Theory: This is an "authentic" melody, the tones lying between lower and upper ***do***. By reckoning from the last flat, as explained in the Theory Drill for this chapter, we find that ***do*** is on the first line. The song is in the key of E-flat.[1] This latter fact will guide the teacher in giving the correct pitch from her pitchpipe, but is not intended as a drill for the pupils. The characters of notation involved in the song are listed under the Theory Drill for this chapter and should be studied in connection with the reading of the song.

Interpretation: The song should be sung brightly, but not too quickly, and with the accents and swells carefully noted. Observe

[1] Each major key is named at its first appearance in the analyses of the songs in Book Two. The name of the key is given for each of the study songs in the minor mode.

also the breath marks, cutting the tone before the breath mark a little short in order that there may be time to take a breath before the following tone.

Bread and Butter; Book Two, page 6.

TONE: This song is a "plagal" melody, i. e. ***do*** is in the center of the tone compass, the tones of the song progressing above and below the central ***do***.

TIME: Rhythmically the song includes the measure-forms, found in the Time Drill for this chapter, numbers 15 and 19. (See page 57.)

THEORY: The song is in the key of B-flat. The new character is the half rest, which, as the children should observe, stands above the third line.

INTERPRETATION: The song should be sung brightly and with a sense of humor.

Fiddle-dee-dee; Book Two, page 6.

TONE: The new tonal problem consists of skips to tones of the tonic chord. Preparation for this problem will be found in the tone drills on the tonic chord. (See page 56.)

TIME: The song is in three-quarter measure and rhythmically includes the measure-forms, found in the Time Drill for this chapter, numbers 8 and 9. (See page 57.) These exercises give drill upon the rhythmical measure which begins with the unaccented third beat.

THEORY: ***Do*** is on a line, therefore ***mi*** and ***so*** will be on lines, and high ***do*** on a space.

INTERPRETATION: To be sung brightly and with humor.

Choosing a Flower;[1] Book Two, page 7. Manual, Vol. II, page 129.

TONE: The song begins on ***so*** and continues along the scale without skips. In starting the song, give the children the pitch of ***do*** and have them mentally find ***so***, starting the song at a sign from the teacher without first humming the opening tone.

INTERPRETATION: Sing the song gracefully, pronouncing the words distinctly. If necessary, breath may be taken oftener than indicated, though as a rule the children will be able to follow the marks in the song.

[1] There are no new time or theory problems in this song, so these sub-topics are omitted. In all subsequent song analyses, the omission of a sub-topic indicates that there are no new problems under that topic.

Morning Song; Book Two, page 8.

TIME: The song is in two-quarter measure, and rhythmically includes the measure-forms, found in the Time Drill for this chapter, numbers 1 and 2. (See page 57.)

THEORY: The song is in the key of F.

INTERPRETATION: Sing the song slowly and quietly. Do not permit any slurring from tone to tone.

Flying Kites; Book Two, page 8. Manual, Vol. II, page 130.

INTERPRETATION: Sing quickly and brightly.

The Raindrop Soldiers; Book Two, page 9. Manual, Vol. II, page 131.

TONE: There are a number of skips to tones of the tonic chord from tones of the scale other than those of the tonic chord. If the children know the tones of the tonic chord, there will be little difficulty in skipping to these tones from any other tone.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 20, 21, and 22. (See page 57.)

THEORY: The song is in the key of A-flat.

INTERPRETATION: The song should be sung in brisk, martial rhythm.

September; Book Two, page 10. Manual, Vol. II, page 132.

TIME: The introduction of the quarter rest. This involves drill on the measure-forms, found in the Time Drill for this chapter, numbers 17 and 18. (See page 57.)

THEORY: The children should observe the appearance of the quarter rest and should practice writing it. Observe also that the slur occurs in this song for the first time.

INTERPRETATION: Sing the song very slowly and sadly. If necessary, breath may be taken at the end of each second measure.

The Poplar Tree; Book Two, page 10.

TIME: Beginning on an unaccented beat, the song introduces the measure-form, found in the Time Drill for this chapter, number 3. (See page 57.)

INTERPRETATION: Sing brightly and with humor.

The Little Leaves Dance; Book Two, page 11.

TONE: The new tonal problem is the study of skips to tones other than those of the tonic chord. For example, we will find that there are

skips to *la*, to *ti* and to *re*. In preparation for these problems, the children should practice the tone drills on skips to active tones. (See page 56.)

TIME: The new time problem is the four-beat sound represented by the dotted half note tied to the quarter note.

INTERPRETATION: Sing in the tempo of a graceful dance.

The Stars; Book Two, page 11. Manual, Vol. II, page 133.

TONE: The new tonal problem is the skip to *fa*.

INTERPRETATION: Sing slowly and quietly. If necessary, breath may be taken after the words "falls" and "faces."

Lullaby; Book Two, page 12. Manual, Vol. II, page 134.

INTERPRETATION: Sing quietly, but not too slowly. Make a slight ritard before the hold at the end of the song.

Riches; Book Two, page 13. Manual, Vol. II, page 135.

INTERPRETATION: Do not sing the song too quickly, but sing it daintily.

The Fairy Galleon; Book Two, page 13.

TONE: This is the first song in which the tone compass has extended beyond the octave.

THEORY: Note that the key signature is two sharps and, therefore, that the pupils must find *do* from the last sharp. The key is D. Note also that this is the first time that a note has occurred in the space below the staff.

INTERPRETATION: Sing smoothly and in moderate tempo.

At Sunrise; Book Two, page 14.

TONE: The new tone problem is found in the skips along the subdominant chord, *fa-la-do*, which have been studied in the skips from *do* to *fa* and from *fa* to *la*.

THEORY: The key is A.

INTERPRETATION: Sing smoothly and in moderate time, with the effect of breadth. Franz Schubert was one of the world's greatest song writers.

To My Country; Book Two, page 15.

TONE: Note the skips along the dominant seventh chord, *so-re-fa*.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 10. (See page 57.)

INTERPRETATION: Sing with a broad, flowing movement.

Bed in Summer; Book Two, page 15.

TONE: Note that low ***so*** is introduced. Study the tones of the dominant seventh chord, ***fa-ti-re.***

THEORY: The key is E. Low ***so*** is shown on the second space below the staff. The use of the added lines and spaces should be explained to the children.

INTERPRETATION: Sing simply and distinctly.

Balloons; Book Two, page 16. Manual, Vol. II, page 136.

TONE: The song begins on ***re.*** Sound ***do*** on the pitchpipe and have the children think ***re*** and begin at a sign from the teacher.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 11. (See page 57.)

THEORY: The key is G. The characters of notation which appear for the first time in this song are:

Piano, *p.* Soft.
Forte, *f.* Loud.
Crescendo, *cres., cresc.* (It.) Increasing in loudness.

INTERPRETATION: Sing with graceful movement, observing carefully the marks of expression.

October; Book Two, page 16.

THEORY: For the first time the key of C is introduced. ***Do*** is on the first added line below the staff and on the third space. There is no counting process from a sharp or a flat, but the children must learn the place of ***do*** from memory.

INTERPRETATION: Sing rather slowly and with dignity, making a broad swell on the final phrase.

A Strange Country; Book Two, page 17. Manual, Vol. II, page 137.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 26. (See page 57.)

INTERPRETATION: Sing rather slowly, with full appreciation of the humor.

Approach of Winter; Book Two, page 17.

TONE: The pupils' attention should be called to the succession of tones along the subdominant chord, ***do-fa-la-$\overline{do}$-la.***

INTERPRETATION: Sing with well-marked rhythm.

The Shell Song; Book Two, page 18. Manual, Vol. II, page 138.

TONE: Attention must be given to the skip, ***so-ti***, in the third measure of the second line.

TIME: For the first time in this book the whole note is introduced. (See measure-form number 27, page 57.)

THEORY: Mezzo forte, *mf*. Half loud.

INTERPRETATION: The part written in small notes on the last staff may be sung by the teacher or by a few light, clear voices.

Little King Boggen; Book Two, page 18.

INTERPRETATION: Sing with strongly marked rhythm. Observe that the second phrase is similar to the first, repeated three tones higher.

In October; Book Two, page 19.

INTERPRETATION: Sing in graceful waltz rhythm.

Driver and Boatman; Book Two, page 19.

INTERPRETATION: Observe carefully the change in tempo which occurs in the second measure. The slow part of the song is separated from the quicker part by a double bar. Sing the first part very slowly and the second part quickly, with strongly marked rhythm.

The Cloud; Book Two, page 20.

TONE: Note the skips to ***fa*** and to ***la***.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 25. (See page 57.)

INTERPRETATION: Sing rather slowly and simply.

The Last Leaf; Book Two, page 20. Manual, Vol. II, page 138.

TONE: There are no new tone problems, although the octave skips from ***ti*** to ***ti*** and from ***re*** to ***re*** may occasion some difficulty.

THEORY: The attention of the children may be called to the fact that in the middle of the song we have a minor effect.

INTERPRETATION: Sing slowly and solemnly. A slight ritard may be made in the phrase "Gay ev'rywhere."

Guessing Song; Book Two, page 21. Manual, Vol. II, page 140.

TONE: We have here a distinct dominant chord, ***re-ti-so***, which is brought into contrast with the tonic chord ***so-mi-do***.

INTERPRETATION: Sing with spirit and animation.

CHAPTER II. THE QUARTER-NOTE BEAT; EIGHTH NOTES

I. Tone Drill.

Review the Tone Drills of Chapter I. After the children have sung the chord figure, patterned on *do* by the teacher, in sequences up and down the scale, the sequences may be broken and single figures sung on any scale tone. In this drill the teacher patterns the desired figure on *do*, and asks the children to imitate the pattern on any given tone of the scale.

The children should also be encouraged to sing the tonal figures to the assigned rhythmic figures having the same number of notes. (See Time Drill, page 67.)

Chord Figures

ti-re-fa	*fa-re-ti*
la-do-mi	*mi-do-la*
so-ti-re	*re-ti-so*
fa-la-do	*do-la-fa*
mi-so-ti	*ti-so-mi*
re-fa-la	*la-fa-re*
do-mi-so	*so-mi-do*

II. Time Drill. The Quarter-Note Beat; Eighth Notes.

1. A number of the songs of Book One might serve as review material in introducing the problem of this chapter: "Summer Song," Book One, page 119; "The Birds' Breakfast," Book One, page 115; etc. Also the children may review the song assigned for rote study in the first month of the Fourth Grade, "Sandman," Book Two, page 167.[1]

2. *Rhythm Study.* Each new rhythm in Book Two is introduced by means of a Rhythm Study, which directly relates the work of this book with the studies of Book One. In Book One the scansion of the poetic text was the basis upon which the rhythmic values of the tones were established. In the Rhythm Studies of Book Two the children first scan the poem until the rhythm is thoroughly learned. The rhythmic values of the notes are then discussed, and the Study is sung by syllables, with *loo*, and with the words. The new measure-forms are then isolated from the context for abstract drill.

[1] Manual, Vol. II, page 302.

Observe that in the Rhythm Studies, Book Two, pages 22 and 23, the new problem is developed through such dissyllabic words as "little," "over," "mother," "very," "pretty," etc., which in scansion naturally fall into the desired rhythm. The notes of a beat group may be distinguished as occurring "with the beat" or "after the beat."

3. Drill on the following measure-forms:

Two-quarter measure $\left(\frac{2}{4}\right)$

(1)
(2)
(3)

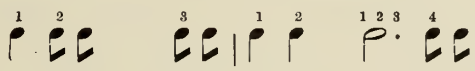
Three-quarter measure $\left(\frac{3}{4}\right)$

(4)
(5)

Four-quarter measure $\left(\frac{4}{4}\right)$

(6)
(7)
(8)
(9)
(10)
(11)
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(36)
(37)
(38)
(39)

Carrying out the suggestions for the study of the measure-forms on page 57, the children should clearly indicate the notes which occur upon the several beats of the measure.



III. Theory Drill.

Explain the meaning of the following characters of notation.

 Eighth Notes; both with flags and with cross bars.

 The Repeat Sign; First, Second, and Third Endings. (See Book Two, page 30, and Manual, Vol. II, page 69.)

The Two-Part Round. See directions for teaching "Christmas Bells," Manual, Vol. II, page 70.

IV. Song Analysis and Interpretation.

New Day; Book Two, page 24. Manual, Vol. II, page 141.

TIME: The new time problem is two equal sounds to a beat, represented by two eighth notes. This new rhythm has been presented and drilled upon in the rhythm studies of Book Two, pages 22 and 23. Observe in the song, "New Day," how the syllables of the text indicate the rhythmic divisions. For example, "bright" in the first phrase, represented by a quarter note, becomes "brightly" in the second, represented by two eighth notes; "light" becomes "lightly;" similarly in phrases three and four "gay" becomes "gayly."

INTERPRETATION: Sing with a steady, positive rhythm.

Poppies in the Wheat; Book Two, page 24. Manual, Vol. II, page 142.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 5. (See page 67.)

INTERPRETATION: Sing rather slowly and gracefully.

Merry Rain; Book Two, page 25. Manual, Vol. II, page 142.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 6, 7, and 9. (See page 67.) Observe also that in this song for the first time we meet eighth notes connected by a cross bar instead of each note having a flag. When notes are so connected they are to be sung to one word or syllable of the text.

INTERPRETATION: Sing lightly and delicately, rather staccato (i.e. with tones short and detached).

A Wake-up Song; Book Two, page 25. Manual, Vol. II, page 143.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 8, 15, 18, 19, and 23. (See page 67.)

INTERPRETATION: Sing briskly and brightly. The words "Wake-up" should be sung staccato.

Chickadee Talk; Book Two, page 26. Manual, Vol. II, page 143.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 20, 21, 22, and 24. (See page 67.)

INTERPRETATION: Sing smoothly and not too quickly. The words "chickadee" at the end of the song should be sung with an extremely light, thin, bird-like quality.

Shawl Weaver's Song; Book Two, page 26. Manual, Vol. II, page 144.

INTERPRETATION: Sing with marked rhythm, not too quickly, and with sentiment.

Bringing in the Hay; Book Two, page 27. Manual, Vol. II, page 145.

TONE: The last phrase will need very careful study. Each beat of two eighth notes may be considered a figure. This will simplify the reading.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 10, 13, and 29. (See page 67.)

INTERPRETATION: Sing brightly; not too quickly. A slight ritard, with emphasis on each beat, should be made in the seventh measure.

The Farmyard; Book Two, page 28.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 26, 36, and 37. (See page 67.)

INTERPRETATION: The song should be sung briskly and with humor. Observe the note at the foot of page 28 of Book Two.

The Bee and the Butterfly; Book Two, page 29. Manual, Vol. II, page 148.

TONE: Be careful that in measure 10 the class sings A-flat, *fa* not *fi*.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 33 and 34. (See page 67.)

INTERPRETATION: Sing the lines "Dear me!" and "Oh, my!" dolorously, with an emphasis on the first word and a staccato tone on the second. The lines "Is n't it funny" should be sung with quaint humor.

The Invitation; Book Two, page 30. Manual, Vol. II, page 146.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 17. (See page 67.)

THEORY: Explain to the class the meaning of the repeat mark on the fifth staff, which indicates that the class should go from that point back to the beginning of the song for the following stanza. Explain

also the signs for first, second, and third endings. The portion of the song enclosed in the bracket marked "1 & 2" should be sung as the end of the first and second stanza. To close the third stanza the class should omit this portion of the song and, instead, sing the portion enclosed in the bracket marked "3."

INTERPRETATION: Do not sing hurriedly, but daintily, with rather a staccato effect. Make the crescendo in measure 7 quite strong, sustaining the high E-flat *forte*. A similar effect should be made at the close of the last stanza.

Old English Nursery Rhyme; Book Two, page 31. Manual, Vol. II, page 149.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 38. (See page 67.)

INTERPRETATION: Do not sing too quickly, and articulate the words distinctly. After each hold make a slight stop before attacking the following phrase. Sustain the holds long and positively.

Redbreast in the Cherry Tree; Book Two, page 32. Manual, Vol. II, page 150.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 30, 31, 35, and 39. (See page 67.)

INTERPRETATION: Sing brightly. The repeated words, "Please leave some," should be sung with acceleration of the tempo and with increasing volume, ending slowly at the close.

Christmas Bells; Book Two, page 32.

THEORY: This song is a two-part round. This is the first time that a round has occurred in the course. In teaching the song, have all the children learn the melody thoroughly from beginning to end, then divide the class into two parts, beginning Section I with the first part. When the children on this part arrive at Section II, have the second group begin at the beginning of the song. As each part arrives at the close, have them return to the beginning, continuing in this way through the song, round and round, until the teacher indicates that the class is to stop.

INTERPRETATION: Sing gayly and with marked rhythm.

The Water Baby's Lullaby; Book Two, page 33. Manual, Vol. II, page 151.

INTERPRETATION: Sing slowly and quite dreamily.

CHAPTER III. SHARP CHROMATICS; DIATONIC HALF-STEP PROGRESSIONS [1]

I. Tone Drill.

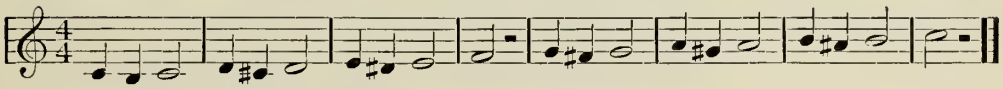
1. Review songs in which this problem occurs; for example, "The Pink Pig," Book One, page 128; "Gather Around the Christmas Tree," Book Two, page 150.[2]

2. (*a*) The teacher sounds various tones on the pitchpipe, the children sing *do-ti-do* from the given pitches.
   (*b*) The same drill, the children singing with *loo*.
   (*c*) The children are taught the syllable names for the sharp chromatic tones throughout the scale, the teacher singing the tones and the children imitating her. (See Drill No. 3.)

3. Diatonic half-step progressions, to be taken in varied successions.

do-ti-do	*fa-mi-fa*
ti-li-ti	*mi-ri-mi*
la-si-la	*re-di-re*
so-fi-so	*do-ti-do*

4. Staff diagram, to be studied from the blackboard.



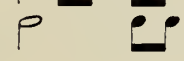
After singing the above tone drills with syllables they should be thoroughly reviewed with *loo*.

II. Time Drill.

Drill on the following measure-forms:

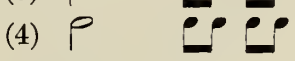
Three-quarter measure $\left(\frac{3}{4}\right)$

(1) 

(2) 

Four-quarter measure $\left(\frac{4}{4}\right)$

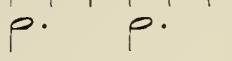
(3) 

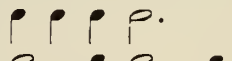
(4) 

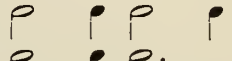
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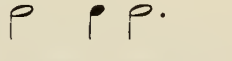
Six-quarter measure $\left(\frac{6}{4}\right)$

(6) 

(7) 

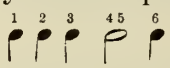
(8) 

(9) 

(10) 

[1] A diatonic half-step involves two letters or two staff degrees, as, for example, F-sharp and G, or B and C. When the half-step is expressed by one letter or one staff degree, as, for example, C and C-sharp, or F and F-sharp, it is called a chromatic half-step.

[2] Manual, Vol. II, page 277.

In six-quarter measure a primary accent falls upon the first beat and a secondary accent upon the fourth beat. The beats should be numbered as follows: 

III. Theory Drill.

The meaning of the following characters of notation should be explained to the pupils:

Sharp. ♯ The sharp as it appears in the songs of this chapter, otherwise than in the key signature, indicates a chromatic tone, i. e., a tone not belonging to the key of the song. The term "sharp" is equivalent to the phrase, "one half-step higher than"; thus "F-sharp" means "one half-step higher than F." The effect of the sharp (and of other chromatic signs) continues throughout the measure in which it occurs, unless canceled. The syllables for the sharp chromatic tones are given in the tone study for this chapter.

Natural. ♮ In keys with flats in the signature, the sharp chromatic is sometimes indicated by a natural. In the "Swing Song," this use of the natural will be found. Do not attempt at this time to explain why the natural is used in place of a sharp, or to explain other uses of the natural which occur later in the course.

Slur. ⁀ In some of the songs of the course a difference will be found in the number of syllables in the several stanzas of the text. An example occurs in "Dear Harp of My Country," in the first measure of the fifth line, where, for the third beat of the measure, the first stanza has one syllable and the second stanza two syllables. The slur indicates that in the first stanza both notes are to be sung to the one word. In the second stanza the slur is to be disregarded, and a different word (syllable of the text) sung to each note.

IV. Song Analysis and Interpretation.

A New Year's Resolution; Book Two, page 34. Manual, Vol. II, page 152.

TONE: The new tonal problem is the introduction of sharp four, *fi*. Drill on this problem is given in the Tone Drill of this chapter.

Write the semi-phrase *so-fi-so-la-so* on the board for preliminary drill.

THEORY: The sharp chromatic makes its first appearance in the third line of this song. It indicates that the space upon which it stands represents the chromatic tone *fi*.

INTERPRETATION: Sing rather slowly, but do not drag. Follow the marks of expression.

O Wind that Blows; Book Two, page 35. Manual, Vol. II, page 153.

TONE: While the chromatic figures in the song have been studied in the sequence drills, the teacher should call attention to *re-di-re* in the song.

INTERPRETATION: Sing briskly, with marked rhythm and with strong emphasis at each occurrence of the word "blow" in the last line.

Coasting; Book Two, page 35.

INTERPRETATION: The song is a two-part round and is to be sung according to the directions for the two-part round on page 32 of Book Two.[1]

Dear Harp of My Country; Book Two, page 36. Manual, Vol. II, page 154.

TONE: Call attention to the figure *so-fi-so* which is divided here by the exigencies of paging.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 1 and 2. (See page 71.)

INTERPRETATION: Sing rather slowly, but with graceful rhythm, without dragging. It may be found wise to breathe oftener than indicated by the breath marks, in which case the sense of the words of the two stanzas will guide the teacher in directing the children where to breathe, as, for instance, in the first stanza after "country," after "silence," "harp," "chords," "love," "fondest," "echoed," and "mirth." It will be noted that in the second stanza the word divisions do not always fall at exactly the same places as in the first stanza. The children may be led to note that the place for taking breath is determined by the sense of the text.

A Valentine for Grandma; Book Two, page 37. Manual, Vol. II, page 155.

INTERPRETATION: Sing with gentle movement and a slight ritard near the close.

[1] See Manual, Vol. II, page 70.

In the Garden; Book Two, page 38. Manual, Vol. II, page 156.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 3, 4, and 5. (See page 71.)

INTERPRETATION: Sing rather slowly and gracefully, in the tempo of a gavotte. Make a slight ritard before the hold on page 39, taking up strict tempo on the following tones.

The Swing Song; Book Two, page 39. Manual, Vol. II, page 157.

TIME: The new time problem is the six-quarter measure. The quarter note represents a beat as in the measures that have previously been studied. The primary accent occurs on the first beat of the measure and the secondary accent on the fourth beat. The song includes the measure-forms, found in the Time Drill for this chapter, numbers 6, 7, 8, 9, and 10. (See page 71.)

THEORY: The song is in the key of G-flat. For the first time a sharp chromatic tone is represented by a natural. This is frequently the case in keys with flats in the signature. The children are to learn that the chromatic tone is sung in the same manner as in the previous songs.

INTERPRETATION: Sing slowly, with graceful swinging motion, and with a ritard at the close of the stanza.

CHAPTER IV. THE QUARTER-NOTE BEAT; DOTTED-QUARTER AND EIGHTH NOTES

I. Tone Drill.

There are no new tone problems in the songs of this chapter.

II. Time Drill.

1. The new problem, dotted-quarter and eighth notes in the quarter-note beat, is to be presented by means of review of previously learned songs in which the problem occurs; for example, "All That's Good and Great," [1] or "America," [2] and by the Rhythm Study on page 40 of Book Two. The Rhythm Study is to be taken in the same manner as those in Chapter II. (See Manual, Vol. II, page 66.) The problem is to be presented through an appeal to the rhythmic feeling, not through a mathematical computation of the value of the notes. The tone represented by the dotted-quarter note is sustained through two beats, the sound represented by the eighth note coming *after* the second beat.

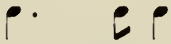
In the *Sensory Period*, covered by Book One, no attempt was made to progress beyond the establishment of a feeling for a certain number of definite rhythmic groups, or patterns. In the *Associative Period*, however, it becomes essential, after the rhythmic idea has been perceived, to classify and to organize it according to the mathematical relations of its elements. To accomplish this end, thorough drill must be given upon the three fundamental rhythmic elements, the beat, the measure, and the phrase. Intelligent and fluent sight reading involves the simultaneous recognition of these three rhythmic elements.

2. Drill on the following measure-forms:

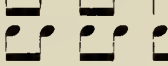
Two-quarter measure $\left(\frac{2}{4}\right)$

(1) 

Three-quarter measure $\left(\frac{3}{4}\right)$

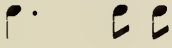
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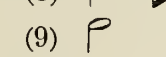
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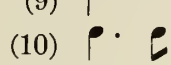
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Four-quarter measure $\left(\frac{4}{4}\right)$

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(9) 

(10) 

(11)

(12) 

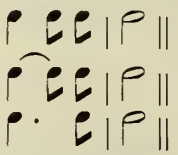
(13) 

(14) 

[1] Book Two, page 170; Manual, Vol. II, page 307.
[2] Book Two, page 174; Manual, Vol. II, page 310.

III. Theory Drill.

The meaning of the following characters of notation should be explained to the pupils:



The Dot after a Note. The dot after a note indicates that the value of the note is increased by one-half. The dot after a quarter note adds the value of an eighth note to it.

Mezzo Piano, *mp.* Rather softly.

Pianissimo, *pp.* Very softly.

Repeat. :| As in the case of the repeat with first, second, and third ending,[1] this sign means to go back to the beginning of the piece or to a previous repeat sign.

Slur. ⌒ In "The Rain," Book Two, page 49, occurs the first instance of three notes sung to one syllable of the text. This is indicated by the slur. On page 50, "Sweet Nightingale," occurs the first instance of the long slur in which a number of notes are to be sung to one syllable of the text.

Tie. (⌒) In "Katrina," Book Two, page 46, will be found another instance of a different number of syllables in the two stanzas. The tie which connects the two notes above the word "our" in the first stanza is to be disregarded in the second stanza.

Canon. An explanation of the meaning of the word canon, and the method of presenting the canon on page 49 of Book Two, will be found in the directions for the study of the song.

IV. Song Analysis and Interpretation.

Spring's Coming; Book Two, page 40.

Time: The song includes the measure-form, found in the Time Drill for this chapter, number 2. (See page 75.)

Theory: The meaning of the dot following the quarter note may be explained by means of the diagram under the Theory Drill for this chapter.

Interpretation: Sing joyously, but not too quickly.

[1] See Manual, Vol. II, page 69.

All Through the Night; Book Two, page 41. Manual, Vol. II, page 158.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 8 and 9. (See page 75.)

INTERPRETATION: Sing rather slowly and quietly. The fifth phrase should be sung a little faster, the sixth phrase correspondingly slower, with the tempo of the last two phrases the same as the first two.

Happy Pilgrim; Book Two, page 42. Manual, Vol. II, page 159.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 10. (See page 75.)

INTERPRETATION: Sing distinctly, in strict tempo, with strongly marked accents.

The Snow; Book Two, page 42. Manual, Vol. II, page 160.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 1. (See page 75.)

THEORY: The sign *mp* occurs for the first time and indicates that the song is to be sung rather softly.

INTERPRETATION: Do not sing too quickly. Note the difference in the rhythm between the first and second parts of the song. Sing the first part daintily and the second part smoothly.

The Apples; Book Two, page 43. Manual, Vol. II, page 161.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 11. (See page 75.)

INTERPRETATION: Do not sing too quickly.

The Homesick Lowlander; Book Two, page 44. Manual, Vol. II, page 162.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 3, 4, and 5. (See page 75.)

THEORY: Observe the repeat at the end of the first staff, indicating that the first four measures are to be sung again with the second line of words.

INTERPRETATION: Sing rather slowly, with the feeling of sadness.

Rock-a-bye Baby; Book Two, page 44. Manual, Vol. II, page 163.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 14. (See page 75.)

INTERPRETATION: Sing slowly and smoothly. The words "Johnny's a drummer" should be expressed vigorously.

There Was a Maid Went to the Mill; Book Two, page 45.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 12. (See page 75.)

INTERPRETATION: Sing brightly and with humor. The words "Oh" should be sung detached.

Katrina; Book Two, page 46. Manual, Vol. II, page 164.

INTERPRETATION: Sing slowly and with strong accent, as though the accents were marked by the clumping of wooden shoes.

The Dream Peddler; Book Two, page 47. Manual, Vol. II, page 165.

THEORY: The new sign is:

Pianissimo, *pp.* (It.). Superlative of *piano.* Very soft.

INTERPRETATION: Sing slowly and quietly, with a ritard at the close.

Our Father's Home; Book Two, page 48. Manual, Vol. II, page 166.

INTERPRETATION: Sing with gentle, but not dragging, motion.

The Rain; Book Two, page 49. Manual, Vol. II, page 167.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 13. (See page 75.)

INTERPRETATION: Sing with steady, rhythmical beat.

To Spring; Book Two, page 49.

TONE: Observe that the song is in minor. This will involve no special drill, but the children should be given ***la***, pitch "A," as the keynote, and from the ***la*** should find the opening tone.

THEORY: The only explanation necessary for the minor is to tell the children that the tonality has rather a solemn effect and that in the minor keys ***la*** is the keynote and is the tone that the teacher will sound for the children to find their first tone. The key is A minor.

The song is a two-part canon, which means that the first part begins to sing and the other part starts later, singing the same tones a little later than the first part. In this instance the canon is one measure; that is, the second part begins one measure later than the first part, or on the fourth beat of the first full measure. The difference between this form of canon and a round is that the canon is not divided into two parts of equal length, and also that the canon is not repeated over and over.

INTERPRETATION: Sing rather slowly and sadly.

Sweet Nightingale; Book Two, page 50. Manual, Vol. II, page 168.

THEORY: Observe the long slur on the fourth line connecting a number of notes.

INTERPRETATION: Sing frankly, with strong accents, but not too quickly. This is a fine example of the old English folk song.

Praise to the Father; Book Two, page 51. Manual, Vol. II, page 169.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 6 and 7. (See page 75.)

INTERPRETATION: Sing simply and rather slowly. This splendid old song dates from a very early period of musical development.

The Little Owls; Book Two, page 51.

INTERPRETATION: This is a two-part round; it should be sung in the same manner as the previous rounds.

CHAPTER V. FLAT CHROMATICS; DIATONIC HALF-STEP PROGRESSIONS [1]

I. Tone Drill. [2]

1. Review songs in which this problem occurs; for example, "The Gingerbread Man," Book One, page 113; or "A Trip to the Moon," Book Two, page 156.[3]

2. (*a*) The teacher sounds various tones on the pitchpipe, the children sing *mi-fa-mi* from the given pitches.

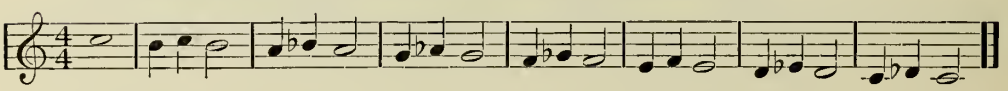
   (*b*) The same drill, the children singing with *loo*.

   (*c*) The children are taught the syllable names for the flat chromatic tones throughout the scale, the teacher singing the tones and the children imitating her. (See Drill No. 3.)

3. Drill on diatonic half-step progressions, to be taken in various successions.

   do-ra-do
   ti-do-ti
   la-te-la
   so-le-so
   fa-se-fa
   mi-fa-mi
   re-mi-re
   do-ra-do

4. Staff diagram, to be studied from the blackboard.



After singing the above drills with syllables they should be thoroughly reviewed with *loo*.

II. Time Drill.

Drill on the following measure-forms:

Three-quarter measure $\left(\frac{3}{4}\right)$

(1) 

(2) 

[1] See footnote on page 71.
[2] These drills are to be studied in the same manner as the drills on page 71.
[3] Manual, Vol. II, page 284.

III. Theory Drill.

The meaning of the following characters of notation should be explained to the pupils:

Flat. ♭ The flat, as it appears in the songs of this chapter otherwise than in the key signatures, indicates a chromatic tone, i. e., a tone not belonging to the key of the song. The term "flat" is equivalent to the phrase, "one half-step lower than"; thus "B-flat" means, "one half-step lower than B." The syllables for the flat chromatic tones are given in the tone study for this chapter.

Natural. ♮ In keys with sharps in the signature, a natural often is used to represent a flat chromatic tone. Such an instance occurs in Book Two, page 53, in the song "Small Stars." It is not necessary at this time to explain why the natural is used in place of the flat.

Slur and Tie. On page 54, Book Two, "There's Nothing Like the Rose," occurs an instance where both a slur and a tie connect notes over one word.

IV. Song Analysis and Interpretation.

The Old Woman Tossed Up in a Blanket; Book Two, page 52. Manual, Vol. II, page 170.

TONE: The new tone problem is the flat chromatic. It occurs in the fourth line of the song. The figure ***la-te-la*** should be reviewed before reading the song.

THEORY: The new theory problem is the flat as a chromatic sign.

INTERPRETATION: Sing rather briskly. This is a famous old English melody and is also known by the title "Liliburlero." It is the song referred to in Stevenson's "Treasure Island."

Small Stars; Book Two, page 53. Manual, Vol. II, page 171.

THEORY: The new theoretical point is the representation of a flat chromatic by means of a natural. No special explanation need be offered here, but the children should be told that when the natural occurs under similar conditions they are to sing the flat chromatic.

INTERPRETATION: Sing gently and rather slowly.

There's Nothing Like the Rose; Book Two, page 54. Manual, Vol. II, page 172.

INTERPRETATION: Sing slowly with much expressiveness, but not sadly.

The Four-Leaf Clover; Book Two, page 54. Manual, Vol. II, page 173.

INTERPRETATION: Sing brightly, but distinctly. Give a gentle stress to the flat-chromatic tones.

The Way the Rain Behaves; Book Two, page 55. Manual, Vol. II, page 174.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 2. (See page 80.)

INTERPRETATION: Mark the accented notes strongly, emphasizing the idea of the pelting rain. The last line should be sung broadly and simply.

CHAPTER VI. PHRASES BEGINNING ON THE EIGHTH-NOTE BEFORE THE BEAT

I. Tone Drill.

There are no new tone problems in the songs of this chapter.

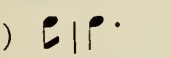
II. Time Drill.

1. Review songs in which this new time problem occurs; for example, "A Riddle," Book One, page 135; "October's Party," Book Two, page 155.[1]

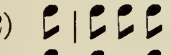
2. The Rhythm Study on page 56 is to be taken according to the directions for the Rhythm Studies of Book Two, Chapter II. See Manual, Vol. II, page 66.

3. Drill on the following measure-forms:

Two-quarter measure $\left(\frac{2}{4}\right)$

(1) 

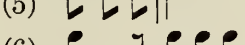
(2) 

(3) 

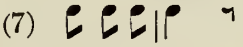
(4) 

Three-quarter measure $\left(\frac{3}{4}\right)$

(5) 

(6) 

(7) 

(8) 

(9) 

(10) 

(11) 

Four-quarter measure $\left(\frac{4}{4}\right)$

(12) 

(13) 

III. Theory Drill.

Eighth rest. 𝄾 A rest corresponding in time value to that of an eighth note.

IV. Song Analysis and Interpretation.

Before the Roses Come; Book Two, page 56. Manual, Vol. II, page 75.

Time: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 1, 2, and 3.

The rhythm study of this chapter, "Phrases beginning on the eighth note before the beat," is well illustrated in this song.

[1] Manual, Vol. II, page 284.

INTERPRETATION: Sing brightly, but not too quickly. Observe carefully the extended rhythm of the final phrase.

Cock Robin; Book Two, page 57. Manual, Vol. II, page 176.

INTERPRETATION: Sing brightly and with humor.

O Ship of Clouds; Book Two, page 58.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 5, 6, 7, and 11. (See page 83.)

INTERPRETATION: Sing slowly with quiet motion.

May Day; Book Two, page 58. Manual, Vol. II, page 177.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 4. (See page 83.)

INTERPRETATION: Sing gently and not too quickly. The teacher should start the song with a sign on the first beat of the measure, since the first phrase begins directly after that beat.

The Ragman; Book Two, page 59. Manual, Vol. II, page 177.

INTERPRETATION: Sing brightly and with humor.

Dancing Song; Book Two, page 59.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 8, 9, and 10. (See page 83.)

INTERPRETATION: Sing brightly, with marked rhythm.

What the Little Bird Said; Book Two, page 60. Manual, Vol. II, page 178.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 13. (See page 83.)

INTERPRETATION: Sing brightly and distinctly.

CHAPTER VII. EASY MELODIES IN MINOR KEYS

I. Tone Drill.

1. Review songs in which this problem occurs: "The Lonely Wind," Book One, page 136; "Frost Fairies," Book Two, page 140.[1]

2. The difference between major melodies and minor melodies lies in the tonal effect. The children have been singing minor melodies since the First Grade, and the teacher has called attention to the effect of the minor mode. In "Sand Wells," Book Two, page 61, the contrast between the effect of major and of minor is brought out.

   For drill the teacher should sound *la* from the pitchpipe on different low pitches and have the children sing the ascending minor scale (from *la* to $\overline{la}$). She should also sound *la* on high pitches and have the children sing the descending scale (from $\overline{la}$ to *la*). In songs in minor keys the teacher should tell the children that the song is in minor, and, in giving the keynote, should sound the pitch for the syllable *la*. The children should find their first tone by singing ascending or descending tones of the tonic chord, *la-do-mi*, until the proper pitch is sounded. As soon as possible this process should be mental instead of audible. The children are not expected themselves to distinguish from the notation the fact that a song is in the minor mode. For the convenience of the teacher, the song analyses always give the keynote of the minor songs in Book Two.

3. The tonic chord in minor.

La is D	*La* is G	*La* is A
la-do-mi-$\overline{la}$	*la-do-mi-mi-la*	*la-mi-do-do-la*
$\overline{la}$-mi-do-la	*la-do-mi-mi-la*	*la-do-mi-do-la*
do-mi-la-$\overline{la}$	*do-la-mi-mi-la*	*do-la-mi-do-la*
do-$\overline{la}$-mi-la	*do-mi-mi-la*	*do-mi-do-la*
mi-do-la-$\overline{la}$	*mi-la-do-mi-la*	*mi-do-la-do-la*
mi-la-do-mi-$\overline{la}$	*mi-do-la-mi-la*	*mi-do-do-la*

After singing the above tone drills with syllables they should be thoroughly reviewed with *loo*.

II. Time Drill.

There are no new time problems in the songs of this chapter.

[1] Manual, Vol. II, page 259.

III. Theory Drill. The Minor Mode.

From the theoretical standpoint the distinction to be drawn at present between major and minor is that the first tone of a minor scale is sung to the syllable *la* and the scale proceeds from *la* to $\overline{la}$, instead of proceeding from *do* to $\overline{do}$, as in the major scale.

IV. Song Analysis and Interpretation.

Sand Wells; Book Two, page 61. Manual, Vol. II, page 179.

TONE: The tone problems of this chapter consist of melodies in the minor mode. The children are familiar with the effect of minor songs through many of the songs in Book One. This song illustrates the contrast between the major and minor effects.

THEORY: As this song begins in the major key, the keynote should be given for F major. After singing the song the children should discover where the change into the minor key occurs. The second half of the song is in the key of D minor.

INTERPRETATION: Do not sing too quickly. Bring out the words with great distinctness, especially on the last part. Sing solemnly and with somewhat exaggerated sadness.

Be Careful; Book Two, page 62. Manual, Vol. II, page 180.

THEORY: The song is in the key of F minor. The teacher should sound F on the pitchpipe and let the children sing the minor tonic chord *la-do-mi* before beginning to read the song.

INTERPRETATION: Sing distinctly, but not too quickly.

The Rainbow Dress; Book Two, page 62. Manual Vol. II, page 182.

THEORY: The song is in the key of G minor.

INTERPRETATION: Sing quite rapidly, but distinctly and with marked rhythm.

A Song of the Steppes; Book Two, page 63. Manual, Vol. II, page 181.

THEORY: The song is in the key of A minor.

INTERPRETATION: Sing as rapidly as possible with impetuosity and strongly marked accent.

A Spanish Dance; Book Two, page 64.

THEORY: The song is in the key of F minor.

INTERPRETATION: Sing with accent, yet gracefully.

CHAPTER VIII. INTERVAL STUDIES

I. Tone Drill.

1. Practice the following intervals with syllables:

Interval Studies

(a) Thirds

ti-re	*re-ti*
la-do	*do-la*
so-ti	*ti-so*
fa-la	*la-fa*
mi-so	*so-mi*
re-fa	*fa-re*
do-mi	*mi-do*

Sequence drill: (key of E-flat)
do-mi, re-fa, mi-so, etc.
do-la, ti-so, la-fa, etc.

(b) Fourths

ti-mi	*mi-ti*
la-re	*re-la*
so-do	*do-so*
fa-ti	*ti-fa*
mi-la	*la-mi*
re-so	*so-re*
do-fa	*fa-do*

Sequence drill: (key of C)
do-fa-mi, re-so-fa, etc.
do-so-la, ti-fa-so, etc.

(c) Fifths

ti-fa	*fa-ti*
la-mi	*mi-la*
so-re	*re-so*
fa-do	*do-fa*
mi-ti	*ti-mi*
re-la	*la-re*
do-so	*so-do*

Sequence drill: (key of C)
do-so-fa-mi, re-la-so-fa, etc.
do-fa-so-la, ti-mi-fa-so, etc.

(d) Sixths

ti-so	*so-ti*
la-fa	*fa-la*
so-mi	*mi-so*
fa-re	*re-fa*
mi-do	*do-mi*
re-ti	*ti-re*
do-la	*la-do*

Sequence drill: (key of E-flat)
so-mi-do, la-fa-re, etc.
do-mi-so, ti-re-fa, etc.

(*e*) *Sevenths*

The interval of a seventh occurs so rarely that sequential drill is not considered necessary. The previous studies in tone tendencies should enable the children to overcome the difficulties of this interval in the songs they are studying. (See Tone Drill, pages 55 and 56.)

2. After singing the above tone drills with syllables, they should be thoroughly reviewed with *loo*.
3. After the intervals have been sung in sequence form, the children should be able to sing any scale interval from any pitch without hesitation. It is equally important that the eye be trained to recognize instantly the character of the interval, automatically coördinating it with previous ear experience.

II. Time Drill.

There are no time problems in this chapter which have not appeared in the songs of Part One. If a difficulty occurs, place the measure-form upon the board for drill.

III. Theory Drill.

1. The theory work of the Fourth Grade should be reviewed. Most of the points may be taken up as they occur in the study of this grade instead of taking special time for the review.
2. *Interval studies.* An interval is the difference in pitch between two tones and is named according to the number of staff degrees included in the written notation. As intervals were studied in Book One, in the songs of Chapters V and X, and in the related drill work, the tone study of this chapter is largely review. The emphasis at this point is placed upon the recognition of intervals as they appear upon the staff, that is, as an eye study. Therefore we consider intervals from the numerical standpoint and not according to the specific names; i. e. we consider them as *seconds*, *thirds*, *fourths*, etc., but without the particular designation, major, minor, etc.

Seconds. Where adjacent staff degrees are occupied, the interval is called a second.

Thirds. Where three staff degrees are occupied, the interval is called a third. Therefore notes on adjacent spaces or on adjacent lines are a third apart.

Fourths. Where four staff degrees are occupied, the interval is called a fourth.

Fifths. Where five staff degrees are occupied, the interval is called a fifth. In fifths, both notes occupy lines or both notes occupy spaces.

Sixths. Where six staff degrees are occupied, the interval is called a sixth.

Sevenths. Where seven degrees are occupied, the interval is called a seventh. Both notes of the interval are on lines, or on spaces.

Octaves. Where eight degrees of the staff are occupied, the interval is called an octave. The same syllable is sung for both tones of an octave.



3. (*a*) *Theme.* A theme in music is a complete musical idea from which an extended composition may be developed. For instance, the theme on page 66 of Book Two is the principal idea upon which the last movement of Beethoven's Ninth Symphony is developed.

By "development" is meant the elaboration of a musical idea, similar to the elaboration of a text in a sermon. The central idea recurs many times in various ways and is interspersed with contrasting ideas which serve to make its purport clearer and stronger.

The study of the themes that are given in Books Two, Three, and Four of this course is intended to go hand in hand with the development of music appreciation in the school. The children begin by learning a certain number of themes from the great instrumental works and later these works are performed for the children by means of the piano, or by some mechanical player. The themes are to be taken first as sight reading material, and subsequently as material for music appreciation.[1]

(*b*) *Symphony.* An extended composition for orchestra, in several contrasting movements, possessing certain definite elements of form.

[1] See Manual, Vol. II, page 10.

IV. Sight Reading.

The sight reading from this point forward should be according to the following three steps:

First Step: Singing with *loo.*
Second Step: Singing with the syllables.
Third Step: Singing with the words.

Do not continue unavailing efforts to get the right tones with *loo,* but if the melody is not sufficiently clear for the children to sing with *loo* with assurance, use the syllables and then try again with the neutral syllable.

A careful study of the song should be made by the children before attempting to sing it with *loo.* The object desired is not a guessing at tones, but a real training in tone thinking, and the children must have the mental basis for judging the character of the coming tone-group before attacking the sight reading of the song with *loo.* The tone drills should provide such a basis, and if the children are merely guessing while sight reading with *loo,* they thereby give evidence that more careful review of previous tone drills is necessary.

V. Song Analysis and Interpretation.

Susie, Little Susie; Book Two, page 65. Manual, Vol. II, page 183.

THEORY: The only new point is the study of the notes from the standpoint of interval relations. It will be observed that the song consists primarily of intervals of the second, although one or two other intervals are included.

INTERPRETATION: Sing brightly and with humor.

Hollyhock; Book Two, page 66. Manual, Vol. II, page 184.

INTERPRETATION: Sing delicately with distinct articulation. The first part should be sung rather staccato and the second part legato, with a gradual crescendo.

Theme; Book Two, page 66.

See the topic "Theme" under Theory Drill for this chapter, page 89. Also note the explanation of the word "symphony." By many musicians Beethoven's Ninth Symphony, from which the theme on page 66 of Book Two is quoted, is considered the greatest musical composition ever written. In the final movement of the Ninth Symphony, Beethoven, in addition to the full orchestra which it was

customary to use in his time, has employed a quartet of singers and a chorus. As text for the movement he has used Schiller's "Ode to Joy," and the melody quoted is the theme of the choral setting of this poem.

The Voyagers; Book Two, page 67. Manual, Vol. II, page 185.

INTERPRETATION: Do not sing too rapidly, but make the words distinct. In the last line the "Ho, yeo ho!" should be sung with the greatest freedom.

Daisies; Book Two, page 68. Manual, Vol. II, page 186.

THEORY: It will be observed that the interval of the third is conspicuous.

INTERPRETATION: Sing delicately and smoothly.

Woodland Lessons; Book Two, page 68. Manual, Vol. II, page 187.

THEORY: We have here an excellent example of progressions by thirds.

INTERPRETATION: Sing briskly and happily, with well-marked rhythm.

Dance of the Leaves; Book Two, page 69. Manual, Vol. II, page 188.

THEORY: The interval of the fourth is conspicuous.

INTERPRETATION: Sing smoothly, with graceful waltz rhythm.

Autumn Song; Book Two, page 70. Manual, Vol. II, page 188.

THEORY: The interval of the fifth is conspicuous.

INTERPRETATION: Sing rather slowly and quietly.

The Modest Violet; Book Two, page 70.

THEORY: The interval of the sixth is conspicuous.

INTERPRETATION: Sing with gentle sentiment.

The Rain Harp; Book Two, page 71. Manual, Vol. II, page 189.

THEORY: The interval of the seventh is conspicuous.

INTERPRETATION: Do not sing too quickly, but with strongly marked rhythm and buoyant freedom.

CHAPTER IX. THE INTRODUCTION OF TWO-PART SINGING

I. Tone Drill.

1. Review two-part rounds of Book Two, Part One.
   (*a*) Christmas Bells; Book Two, page 32.
   (*b*) Coasting; Book Two, page 35.
   (*c*) The Little Owls; Book Two, page 51.

2. (*a*) While the rounds are being reviewed, the children should learn the upper part of "The Musical Mouse," Book Two, page 72.

   (*b*) The teacher should select a few good voices to sing the upper part of "The Musical Mouse." Then let the remainder of the class *read* the lower part while the upper part is singing. Different children may take the upper part at different times. With practice the two parts may be more nearly equalized. When the class can be divided into two equal parts and either division can carry either the upper or lower part of the song, the children are ready to take the next step in the study of two-part singing.

   (*c*) In studying the other songs of this chapter, divide the class into two equal groups and sight read the new songs twice, alternating the groups on each of the two parts. If one group or the other is weak, increase the number of pupils assigned to that group.

   (*d*) In the interpretative study of two-part songs, a permanent assignment of parts should be made for each song. Keep the children in the groups assigned until the song is learned, and, for recreational singing, continue the same division of the class. With the study of each new two-part song the assignment of parts should be alternated, thereby training the children to sing either the upper or lower part.

   (*e*) Occasionally, even in the Fifth Grade, voices are found which cannot reach the high tones. Such pupils should be seated in the center of the room and should be allowed always to sing the lower part.[1]

II. Time Drill.

There are no new time problems in the songs of this chapter.

[1] The treatment of voices in part singing is discussed on page 21.

III. Theory Drill.

1. The notation of two-part songs, from two staves and from one staff. The piano accompaniment is printed in smaller type and thereby may be more easily distinguishable. The piano and voice parts are connected at the beginning of the staff by a long line like a bar, called a brace. The piano part is indicated further by a curved brace. The children must be taught how to follow the voice parts for the soprano part and for the alto part. Where a piano is available, the children may have their attention called to the notes of the accompaniment.

2. The meaning of the following terms and characters of notation should be explained to the pupils:

Allegretto. Diminutive of *allegro.* Animated, but not so fast as *allegro.*

Metronome Mark. ♩=100. This sign indicates the quickness or slowness of the successive beats. The number indicates the number of beats per minute. A metronome is an instrument which ticks a given number of beats per minute, according to the place on the pendulum where the weight is set. By the use of a metronome, the exact tempo, or rapidity, of a composition can be indicated.

Tempo. The rate of speed with which the beats follow each other.

A tempo. In time.



Measure rest. The whole rest, or measure rest, will be found in the measures of any denomination to represent silence for the complete measure.

IV. Song Analysis and Interpretation.

The Musical Mouse; Book Two, page 72.

Tone: The new tone problem is two-part singing. This problem is treated in the outline on page 92, where also will be found directions for teaching this song.

Time: Note in this song the first appearance in the voice parts of the measure rest.

Theory: The new theoretical problems are treated under the theoretical drill for this chapter.

Interpretation: The story of the song is quite obvious. In order to stimulate the imagination, the children may play at practicing the

five-finger exercises in the measures of the introduction, the interlude, and the postlude. It will also be observed that the continuation of the five-finger exercise is carried on by the second voice part, which sings the tones of the exercise. The children must be led to imagine the picture suggested by the words of the song, and in the spirit of fun to carry out the idea there expressed. A bit of humorous contemptuousness may be expressed in the last three measures of the song.

Solitude; Book Two, page 74. Manual, Vol. II, page 190.

Tone: Observe how, in the second phrase, the lower voice imitates the melody of the first phrase, as was the case in the two-part rounds previously studied. After starting the voices in the manner indicated, they will continue more readily to carry their parts freely in the remaining measures of the song. Should this song be found somewhat difficult, it might be wise to postpone its study until after the class has sung "Birds in the Branches High," Book Two, page 76.

Time: Note the whole rest in this song. A whole rest is used when it is desired to indicate the rest of a complete measure, even though the measure may not be of four beats' value.

Interpretation: Sing simply and not too quickly, observing carefully the marks of expression. The entrance of the lower part should be firm and distinct, and for a few tones may even have somewhat greater prominence than the upper part. A slight ritard may be made at the close, in the phrase marked to be sung piano (*p*).

Honey Bees; Two-Part Round, Book Two, page 74.

No additional directions need be given for this song, which is here presented in order still further to strengthen the feeling for two-part singing through rounds. The ability to sing rounds is directly helpful in learning two-part songs of the type found in Book Two, on pages 74, 75, and 76. The careful study of such rounds is the best preparation for independent two-part singing.

The Cooper; Book Two, page 75.

Interpretation: Sing with firmly marked rhythm and somewhat detached tones, that is, semi-staccato. Observe carefully the distinctions between the louder and softer portions of the song, especially the pianissimo (*pp*) in the final phrase.

Birds in the Branches High; Book Two, page 76.

Because of the simplicity of this song, it may be well, in some cases, to present it before the song on page 74 of Book Two.

INTERPRETATION: Sing smoothly and in steady rhythm. The entrance of the second part should in each case be firm and distinct. A slight crescendo will be found effective in the next to last phrase.

Morning Prayer; Book Two, page 76.

INTERPRETATION: This song, for the first time, presents a melody accompanied throughout by a second voice. In the previous songs the second part has been in some degree independent, but in "Morning Prayer" the second part is wholly subsidiary to the melody in the upper voice. The students must learn to hear the upper part and blend the lower voice with it. Sing slowly and smoothly.

Planting the Bulbs; Book Two, page 77.

THEORY: This song presents a new type of part singing. In the third phrase the lower voice imitates the upper, but on a different tone of the scale. This style of music demands independent power on the part of each singer.

INTERPRETATION: Sing slowly and quietly. The two parts must sound independent and distinct.

Star Daisies; Book Two, page 78. Manual, Vol. II, page 191.

INTERPRETATION: This song illustrates the blending of the two ideas previously presented, namely, that of a subordinate lower part, and that of an independent lower part. In some measures of the song the lower voice must be soft, while at other points the lower voice must come out with a little suggestion of independence and individuality. The taste evidenced in emphasizing and subordinating the voice parts at the proper place is a fine test of artistic discrimination in two-part singing. The particular tones of this song which the second part should emphasize will be found in the first two measures of the second staff and the next to last measure of the song.

The Goldenrod is Yellow; Book Two, page 78.

INTERPRETATION: This song is again an instance of a melody accompanied by a subsidiary voice. Sing rather quickly and happily.

The Penny; Book Two, page 79. Manual, Vol. II, page 192.

THEORY: One of the difficulties in this song is the determination of the notes for the first and second part. The stems for the upper voice

point upward and those for the lower voice downward. There is one instance of the crossing of parts, in the last measure of the fourth staff, where the second part sings higher than the first part. The song is a good study in following the notes of two parts. It would be well to have all the children sing through both parts carefully, noting and counting the rests in each part.

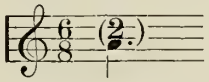
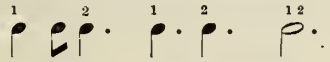
INTERPRETATION: Sing with much mock emphasis of the sentiment in the first stanza, and with much pomposity emphasize the great value that Jack places upon the purchasing value of his penny. The second stanza should be sung quite dolorously, excepting the words "A stick of candy he is chewing," at which the pleasure of Jack in his candy should be slyly expressed.

CHAPTER X. THE DOTTED QUARTER-NOTE BEAT; THE QUARTER AND EIGHTH NOTE TO A BEAT

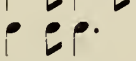
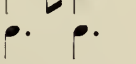
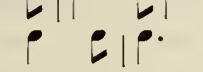
I. Tone Drill.

There are no new tone problems in the songs of this chapter.

II. Time Drill.

1. Review songs in which this problem occurs: "Lullaby," Book One, page 122; "The Kite," Book Two, page 139.[1]
2. The Rhythm Study should be taken according to the plan outlined in introducing the new rhythms in previous chapters. The children should first be led to feel the lilt of the new rhythm through singing such familiar songs as those outlined above. The object of the lesson should be to develop a sensing of the rhythm rather than to study it from its mathematical aspects. The contrast should be drawn between this rhythm and the two equal tones to a beat by singing songs in the two rhythms. The new rhythm has been presented with two tones to a beat in order to simplify the reading problems. The children are accustomed to reading two tones to a beat, and it is simpler to present the new rhythm without adding to the number of notes to be grasped by the eye at one time. Although the time signature is indicated as six-eight, the children should be taught that there are two beats in a measure and that each beat may be represented in two ways: first, by a dotted-quarter note; second, by the rhythmic group, a quarter and an eighth note. This idea is expressed in the parenthesis after the time signature as follows:  The meaning of this is two beats to a measure, each beat represented by notes the value of a dotted-quarter note. 
3. Sing the following measure-forms to the descending scale:

Six-eighth measure $\left(\frac{6}{8}\right)$

(1) 
(2) 
(3) 
(4) 
(5) 
(6) 
(7) 
(8) 

[1] Manual, Vol. II, page 258.

III. **Theory Drill.**

Teach the meaning of the time signature six-eight $\left(\frac{6}{8}\right)$ as indicating that there is the value of six eighth-notes in a measure.

IV. **Song Analysis and Interpretation.**

Slowly Creeping Shadows Fall; Book Two, page 80.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 1, 2, and 5. (See page 97.)

THEORY: As presented in the Theory Drill for this chapter.

INTERPRETATION: Sing slowly and gently.

Little Lambs; Book Two, page 80.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 3 and 7. (See page 97.)

INTERPRETATION: Sing brightly, but not too quickly.

Winter Cheer; Book Two, page 81.

INTERPRETATION: Sing brightly, with well-marked rhythm.

Merry Autumn; Book Two, page 81. Manual, Vol. II, page 193.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, numbers 4, 6, and 8. (See page 97.)

THEORY: The song is in the key of G minor.

INTERPRETATION: Although in a minor key, this song is not to be sung sadly, but is to have a merry lilt. Observe the one difficult place on the last staff, where the slur connects the A of the first measure with D of the second. This rhythm, so typical of the French folk song, gives a strength and character to the piece which must be well understood to be adequately expressed.

The Shell; Book Two, page 82. Manual, Vol. II, page 194.

INTERPRETATION: Sing slowly with swaying motion. The "Loo" should be sung with lips almost closed, as though the tones came from the shell itself.

Going Through Lorraine; Book Two, page 82. Manual, Vol. II, page 195.

TIME: The song includes the measure-form, found in the Time Drill of this chapter, number 6. This rhythm is unusual, but a scansion of the words of the song will do away with most of the troubles.

THEORY: Observe the repeat at the close of the first line.

INTERPRETATION: This charming and typical French folk song, with its quaint, unusual rhythm, should be sung with light-hearted gayety.

CHAPTER XI. MELODIES IN THE HARMONIC MINOR SCALE

I. Tone Drill.

1. Review songs in which this problem occurs: "See, Saw, Sacradown," Book One, page 121; "The Train," Book Two, page 150.[1]

2. Review minor tonic-chord studies, page 85.

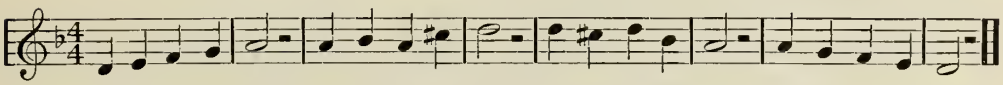
3.

La is C	*La* is G	*La* is A
la-si-la	*mi-fa-mi*	*do-re-do*
mi-fa-mi	*do-re-do*	*do-ti-do*
do-re-do	*do-ti-do*	*la-ti-la*
do-ti-do	*la-ti-la*	*la-si-la*
la-ti-la	*la-si-la*	*mi-fa-mi*
la-si-la	*mi-fa-mi*	*do-re-do*
		do-ti-do

4.

La is C	*La* is G	*La* is A
si-la	*fa-mi*	*re-do*
fa-mi	*re-do*	*ti-do*
re-do	*ti-do*	*ti-la*
ti-do	*ti-la*	*si-la*
ti-la	*si-la*	*fa-mi*
si-la	*fa-mi*	*re-do*
		ti-do

5. Staff diagram, to be studied from the blackboard.



After singing the above tone drills with syllables, they should be thoroughly reviewed with *loo*.

II. Time Drill.

There are no new time problems in the songs of this chapter.

III. Theory Drill.

1. The meaning of the following characters of notation should be explained to the pupils:

Da capo, D. C. Repeat from the beginning.

[1] Manual, Vol. II, page 276.

Fine. This term means "the end," and is placed at the close of a composition. When the *Da Capo* occurs, the word *Fine*, or a hold (𝄐) placed over a double-bar, indicates the end of the composition.

Ritard, Rit. Gradually becoming slower.

2. The keynote in minor keys. The only conclusive plan for distinguishing between major and minor keys is in the tonal effect of the song or composition. Nevertheless there are certain distinguishing points in the notation which will give a clew to determining the tonality as major or minor. The following signs will assist in the recognition of minor melodies:

   First: When the first accented tone of the melody is ***la***, when the final tone is ***la***, or when the melody frequently centers around this tone and the tones of the minor chord, ***la-do-mi;*** and,

   Second: When, in addition, the chromatic tone, ***si***, occurs more or less frequently during the course of the composition, the song is probably in minor.

3. The Harmonic Minor Scale. The harmonic minor scale is the one most frequently used in building the chords of an accompaniment to a song in the minor mode. This scale differs from the natural minor scale, or the minor scale which follows the signature of the composition, in that the seventh tone of the scale appears as a chromatic tone, ***si***, and lies one-half step below the eighth, ***la***. (See Drill 5, page 99.)

IV. Song Analysis and Interpretation.

Cherokee Cradle Song; Book Two, page 83. Manual, Vol. II, page 195.

THEORY: The song is in the key of A minor and is a review of the minor tonic chord.

INTERPRETATION: Sing quite slowly and gently, ending with a gradual diminuendo on the sustained final tone.

How Should I Your True Love Know; Book Two, page 83.

TONE: Key of G minor. Although there are no new tonal successions in this song, the arrangement of tones is in accordance with the harmonic minor scale, and the melody should be studied from that viewpoint.

THEORY: Note the progression ***la-si-la,*** which, in this song, is one of the indications of the harmonic minor scale. The song begins and

ends with *la*, and the tone *si* occurs in it. These effects, it will be recalled, are the characteristics mentioned for recognizing the harmonic minor scale.

INTERPRETATION: This song is as old as the Shakespeare plays themselves and is probably the melody that was used with these words in Shakespeare's time.

The Little Tree; Book Two, page 84. Manual, Vol. II, page 196.

THEORY: Key of A minor. The intervals found in this song have already been presented in the Tone Drill.

INTERPRETATION: Sing slowly and sadly.

In the Sleigh; Book Two, page 84. Manual, Vol. II, page 197.

THEORY: Key of G minor. The sign for gradually becoming slower, *ritard*, first occurs in this song.

INTERPRETATION: Although in a minor key, this song is not intended to be sung sadly, but it is to be taken with brisk and joyful rhythm.

The Tambourines; Book Two, page 85. Manual, Vol. II, page 198.

THEORY: Key of D minor. The signs *D. C.* (*Da Capo*) and *Fine*, are explained under the Theory Drill for the month.

INTERPRETATION: Sing briskly with the rhythm steadily maintained.

Jack Frost; Book Two, page 86. Manual, Vol. II, page 199.

THEORY: The song is in the key of G minor.

INTERPRETATION: Where the measures begin with repeated tones they are to be sung *staccato;* i. e. in a short, detached manner. Observe the unusual breaking of the phrase in the last staff, where a proper interpretation of the words requires a breath to be taken after the word "panes." Do not sing this song quickly.

The Old Shepherd; Book Two, page 87. Manual, Vol. II, page 200.

THEORY: The song is in the key of A minor.

INTERPRETATION: Sing slowly and sadly, the *ritard* in the last line being carefully observed.

Themes; Book Two, page 87.

1. From the Fourth Symphony, Robert Schumann.
2. From the A Major Symphony, Felix Mendelssohn-Bartholdy.

Both themes are in the key of D minor. The manner of treating the themes in this book is explained under the Theory Drill for Chapter VIII. (See page 89.)

CHAPTER XII. THE DOTTED QUARTER-NOTE BEAT; THREE EIGHTH NOTES TO A BEAT

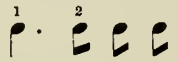
I. Tone Drill.

There are no new tone problems in the songs of this chapter.

II. Time Drill.

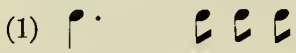
1. Review songs in which this problem occurs: "Winter Roses," Book One, page 133; "A Penny to Spend," Book Two, page 157.[1]

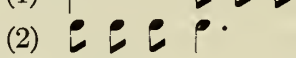
2. The new rhythm of this chapter falls within the lilting swing of the rhythm introduced in Chapter X. It will be observed that in Chapter XII three equal tones occur within the beat. In the scansion of the Rhythm Study this new division of the beat is represented by the words "beautiful," "feathery," "rollicking," and "frolicking." First sing several songs in the same movement, then scan the text of the Rhythm Study carefully. This should prepare for the singing of the Rhythm Study and thereby for the scansion and singing of the songs which follow.



3. Sing the following measure-forms to the descending scale:

Six-eighth measure $\left(\frac{6}{8}\right)$

(1) 

(2) 

(3) 

(4) 

III. Theory Drill.

There are no new theoretical problems in the songs of this chapter.

IV. Song Analysis and Interpretation.

Snow, Beautiful Snow; Book Two, page 88.

TIME: The song includes the measure-forms, found in the Time Drill of this chapter, numbers 1 and 2.

THEORY: An explanation of the theory of this form of measure is found under the Time Drill for Chapter X. (See Manual, Vol. II, page 97.)

[1] Manual, Vol. II, page 286.

Sleep, Little Child; Book Two, page 88. Manual, Vol. II, page 200.

TIME: The song includes the measure-form, found in the Time Drill of this chapter, number 3. (See page 102.)

INTERPRETATION: Sing slowly, with gentle, swaying motion.

The Sleigh Ride; Book Two, page 89.

TIME: The song includes the measure-form, found in the Time Drill of this chapter, number 4. (See page 102.)

INTERPRETATION: Sing briskly and happily.

Ring-a-ting Ting; Book Two, page 90. Manual, Vol. II, page 202.

INTERPRETATION: Sing brightly, but not too quickly. Observe the small note in the last measure. Where the voices of the children cannot sing the upper tone with pure, soft quality, the lower tone should be used.

CHAPTER XIII. SIMPLE SONG FORMS

I. Tone Drill.

There are no new tone problems in the songs of this chapter.

II. Time Drill.

There are no new time problems in the songs of this chapter.

III. Theory Drill. Simple Song Forms.

The essential elements in the form of any art are unity and variety, and good form results from a proper balance of these two elements. Unity is essential for intelligibility, variety for sustaining interest; unity is secured through repetition, variety through contrast. These art principles find expression in the simple songs of childhood as truly as in the larger works of the masters.

The purpose of this chapter is to lead the children to a closer observation of the principle of unity as expressed in the repetitions in the songs they are studying. These repetitions occur in many different ways, and include the repetition of figures, of phrases, and of larger portions of the song.

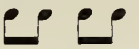
Much emphasis was placed upon this study in Book One, where the object was the development of a vocabulary of musical ideas as expressed by figures, motives, and phrases. In Chapter XIII of Book Two the object is to extend the child's power to follow the development of the composer's idea. To this end the children should be led to analyze the songs of the course from the standpoint of form. These songs illustrate a number of ways in which repetition and contrast may be expressed. Larger portions of the song are repeated in some songs than in others. In some instances the repetitions are literal, in others varied.

In their study of song analysis the children should be taught to designate the phrases by letters. In this Manual the first phrase is called "*a*" and any literal recurrence of the phrase is called by the same letter "*a.*" Recurrences of phrases which differ in some respects, but nevertheless leave the phrase clear as to its identity, are called "*a* modified" (*a'*). A second modification of the phrase is called *a''*. The other phrases of the song in their order are named *b*, *c*, *d*, etc., the repetitions indicated by a repetition of the letter, and the variations indicated by modifying the letters.

An analysis is indicated for each of the songs in Chapter XIII. The drill on the songs of this chapter should enable the teacher and children to analyze the songs in the subsequent chapters of the book in a similar manner.

IV. Song Analysis and Interpretation.

Now, Robin, Lend to Me thy Bow; Book Two, page 91. Manual, Vol. II, page 203.

TIME: The following measure-form occurs: 

THEORY: The analysis of this song by phrases is as follows: *a, b, c, d, a, b, c, d'*. It will be observed that the song falls into two sections of four phrases each, and that the two sections of the song are alike, with the exception of the last phrase in each section — the concluding phrase of the first section ending on ***so***, and the concluding phrase of the second section ending on ***do***.

INTERPRETATION: This ancient English ballad gives evidence of its extreme age in many ways. The text shows the rare quality of old English verse, and the direct and straightforward succession of tones is characteristic of the style of the old English ballad.

The Birds' Return; Book Two, page 92.

THEORY: The analysis of this song by phrases is: *a, b, c, c, a, b*. The song in a large sense divides itself into three sections of two phrases each, the first and third sections being alike and the second section consisting of two identical phrases.

INTERPRETATION: To be sung joyously and rather quickly. The second section may be sung more quietly than the other sections.

A Basque Lullaby; Book Two, page 92. Manual, Vol. II, page 204.

THEORY: Key of F-sharp minor. This song may be analyzed by phrases: *a, a', b, b', a, a'*. Like "The Birds' Return" this song may be analyzed as having three sections of two phrases each, the first and third sections being identical. Furthermore, the second section has many points of resemblance to the first section, and indeed might even be considered another modification of *a*.

INTERPRETATION: To be sung gently, with quiet, swaying motion.

The Skylark; Book Two, page 93.

THEORY: Key of G minor. The analysis of this song by phrases is: *a, b, a, c, b', b, a, c*. The song consists of four sections of two phrases

each, and the second and fourth sections are alike. Considerable variety is given the song by the unique arrangement of the phrase successions.

INTERPRETATION: Although in minor, the song should express cheerfulness and should be sung in moderate tempo.

A Song for Spring; Book Two, page 94. Manual, Vol. II, page 205.

THEORY: The analysis by phrases is: *a, a′, a, a′, b, b′, a, a′.* It will be observed that the song is in four sections of two phrases each, and that the first, second, and fourth sections are identical. The element of variety is doubly illustrated in the third section, for not only does the section itself lend variety to the song as a whole, but the section is composed of two phrases, the section being a varied repetition of the first.

INTERPRETATION: Sing brightly and quickly.

Wandering; Book Two, page 94. Manual, Vol. II, page 206.

THEORY: The analysis of the song by phrases is: *a, b, a, b, c, d, e, d.* The four sections of this song offer an interesting study in form analysis, in that the first and second sections are identical and the third and fourth sections close with identical phrases.

INTERPRETATION: Sing slowly and sadly. The first phrases of the third and fourth sections may be brightened by a marked crescendo.

Horse and Cock; Book Two, page 95. Manual, Vol. II, page 207.

THEORY: The analysis of this song by phrases is: *a, b, a, c, d, e, a, c′.* The elements of unity and variety are in this song shown in an interesting manner. The phrase *a* occurs three times; *b* and *d* once each; and the phrase *c* occurs twice, the second time modified. The phrase *e* is composed of portions of two of the other phrases, the first measure of phrase *e* being borrowed from phrase *d,* and the second measure of phrase *e* being borrowed from phrase *b.*

INTERPRETATION: Before singing the song it would be well to read the text carefully, so as to have the children thoroughly appreciative of the story. It may even be possible to attempt some impersonation of the three characters of the story.

CHAPTER XIV. SHARP CHROMATICS; SKIPS TO SHARPS, RESOLVING UPWARD

I. Tone Drill.

1. Review songs in which this problem occurs: "The Caterpillar and the Bee," Book One, page 134; "A Spring Guest," Book Two, page 139.[1]
2. Skips to Sharps. The figures in the following chromatic drill may be sung in any order, associated with any tone of the diatonic scale and with each other.

do	*ti-do*	*do-ti*
ti	*li-ti*	*ti-li*
la	*si-la*	*la-si*
so	*fi-so*	*so-fi*
fa	*mi-fa*	*fa-mi*
mi	*ri-mi*	*mi-ri*
re	*di-re*	*re-di*
do	*do*	*do*

After singing the above tone drills with syllables, they should be thoroughly reviewed with *loo*.

II. Time Drill.

Sing the following measure-forms to the descending scale:

Three-quarter measure $\left(\frac{3}{4}\right)$ Four-quarter measure $\left(\frac{4}{4}\right)$

(1)  (2) 

III. Theory Drill.

1. The meaning of the following characters of notation should be explained to the pupils:

   The Double Bar.  A double bar will be found in the third line of the song "The Lass of Richmond Hill," Book Two, page 98. This double bar is not intended to indicate the conclusion of the selection, but is found at a point separating two different divisions of the song.

2. Teach the pitch names of the lines and spaces of the staff. The lines and spaces of the staff are named by the first seven letters of the alphabet. The lines of the treble staff, i. e. the staff on which the G Clef is placed on the second line, are named as follows: E, G, B, D, F. The spaces are called, from the first space up, F, A, C, E.

[1] Manual, Vol. II, page 262.

The space below the staff is D; the space above the staff is G; the first added line below the staff is C. In drilling the children in the knowledge of the lines and spaces of the staff, the following steps are recommended:

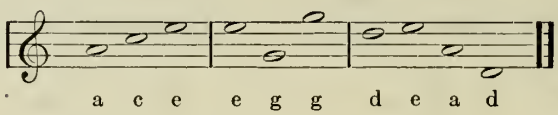
(*a*) Teach the children the names of the spaces on the staff, F, A, C, E. The fact that these spaces spell the word "face" will help the children to remember them. This drill may be conducted by pointing to the spaces of the staff on the board, by asking the children to find all the notes on a given space in their books, or in a number of other ways.

(*b*) Teach the lines of the staff, E, G, B, D, F.

(*c*) Teach the name of the space below the staff, D; the space above the staff, G; and the first added line below the staff, C.

(*d*) Beginning on G, the second line, around which the G Clef curls, have the children spell up and down the staff to any given pitch.

(*e*) Have the children spell words by writing notes on the staff, as, for instance:



IV. Song Analysis and Interpretation.

The Fairies; Book Two, page 96. Manual, Vol. II, page 208.

TONE: The new tone problem, Sharp Chromatics — Skips to Sharps, Resolving Upward, is treated in the Tone Drill for the chapter.

TIME: The song includes the measure-form, found in the Time Drill of the chapter, number 1. (See page 107.)

THEORY: While there are no new theory problems in the song, attention should be called again to the use of the natural in representing sharp chromatics. (See Manual, Vol. II, page 72.) This song may be analyzed by phrases as follows: *a*, *b*, *a*, *c*, *d*, *e*, *f*, *g*. Although analyzed as different, there are many points of similarity in the phrases of this song.

INTERPRETATION: Sing gently and delicately.

Patriot's Song; Book Two, page 97.

THEORY: This song may be analyzed by phrases: *a, a′, b, c, d, e, f, g.* Unity is maintained through the rhythmic similarity of the different phrases.

INTERPRETATION: Sing slowly, with patriotic enthusiasm.

Theme; Book Two, page 97.

The treatment of this subject has been previously shown in connection with the Theme in Book Two, page 66. See Manual, Vol. II, page 89.

The Lass of Richmond Hill; Book Two, page 98. Manual, Vol. II, page 210.

THEORY: The double bar in the second measure of the third staff is intended to separate the two portions of the song, the stanza and the refrain. No pause is to be made at this place. This song may be analyzed by phrases as follows: *a, b, a, c, d, e, d′, f, g, g′, h, i.*

INTERPRETATION: Sing brightly, but not too quickly. The tones of the skips should usually be sung in a semi-detached manner.

An Adventure; Book Two, page 99. Manual, Vol. II, page 212.

TIME: The song includes the measure-form, found in the Time Drill of the chapter, number 2. (See page 107.)

THEORY: This song may be analyzed by phrases as follows: *a, a, b, c, d, d′.*

INTERPRETATION: Sing rather briskly, with great distinctness. Observe the staccato marks, i. e. the little dots placed above the notes, which indicate that the tones are to be sung in a short, detached manner.

The Cavalier; Book Two, page 100. Manual, Vol. II, page 213.

THEORY: This song may be analyzed by phrases: *a, b, c, a′.*

INTERPRETATION: This is one of the fine examples of the pure old English folk song. It should be sung with steady rhythm, but not too quickly.

A Prayer for Little Children; Book Two, page 100. Manual, Vol. II, page 214.

THEORY: This song may be analyzed by phrases: *a, b, c, d, e, f.*

INTERPRETATION: Sing softly and gently, noting the differences in volume of tone, as indicated in the song.

The Four Winds; Book Two, page 101. Manual, Vol. II, page 215.

THEORY: This song may be analyzed by phrases: *a, a, b, b′, c, d.*

INTERPRETATION: Sing the stanzas each in the spirit of the text; for instance, the first stanza should be sung rather boisterously, the second and third gently, and the fourth more strongly. Because the phrases are short and must be sung quickly, two may be sung to one breath. Where this is not practicable, the text should determine the place for breathing. If it is necessary to breathe before the first breath indication, the point of breathing should be different in the second stanza from the others; that is, in the second stanza the breath should be taken after the word "wind," and in the other stanzas at the point after the third note of the second full measure.

Pop Corn Song; Book Two, page 102.

THEORY: This song may be analyzed by phrases: *a, b, a, b′, c, c′, a, d.*

INTERPRETATION: Sing enthusiastically, accenting the tones "click, clack, click," and later "snap! crack!" etc., with marked emphasis. Do not sing the song too quickly. Work for complete independence of the two voice parts.

CHAPTER XV. THE DOTTED QUARTER-NOTE BEAT; MORE ADVANCED STUDIES

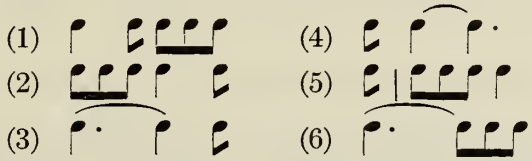
I. Tone Drill.

There are no new tone problems in the songs of this chapter.

II. Time Drill.

1. Review songs in which this problem occurs: "I'll Tell You a Story," Book One, page 114; "What Professor Owl Knows," Book Two, page 157.[1]
2. The time study of this chapter involves the combination of the rhythms studied in Chapters X and XII. The Rhythm Study on page 103 should be taken according to the directions in previous chapters; first, by singing a melody in the same general rhythm, and then by scanning the text of the Rhythm Study. It will be observed that the three tones to a beat are indicated by the words "beautiful" and "merrily."
3. Sing the following measure-forms to the descending scale:

Six-eighth measure $\left(\frac{6}{8}\right)$



III. Theory Drill.

There are no new theoretical problems in the songs of this chapter.

IV. Song Analysis and Interpretation.

See the Moon; Book Two, page 103.

TIME: There are no new measure-forms in this song, although the song combines measure-forms which appear in two previous chapters.

Themes; Book Two, page 103.

TIME: The themes include the measure-forms, found in the Time Drill of this chapter, numbers 3 and 4.

INTERPRETATION: It would be well at this point to explain to the class the meaning of the word "opera." An opera is a dramatic performance in which the characters sing instead of speak. The theme by Richard Wagner is from his opera "Das Rheingold."

[1] Manual, Vol. II, page 286.

The Merry-go-round; Book Two, page 104.

TIME: The song includes the measure-forms, found in the Time Drill of this chapter, numbers 2 and 5. (See page 111.)

THEORY: This song may be analyzed by phrases: *a, b, c, a'.*

INTERPRETATION: Sing the song with a hearty swing, but not too quickly. Observe carefully the marks of expression as given by the composer. The accompaniment is supposed to represent the clicking of the turning mill.

Sleigh Song; Book Two, page 105. Manual, Vol. II, page 216.

THEORY: This song may be analyzed by phrases: *a, b, c, d.*

INTERPRETATION: Sing briskly, but not too rapidly.

The Fishing Boat; Book Two, page 106. Manual, Vol. II, page 216.

TIME: The song includes the measure-form, found in the Time Drill of this chapter, number 1. (See page 111.)

THEORY: This song may be analyzed by phrases: *a, b, c, d, d'.*

INTERPRETATION: Sing with gentle motion, not too quickly, but without dragging. Emphasize the F-sharp in the eighth measure.

Follow the Plow with Me; Book Two, page 106. Manual, Vol. II, page 217.

THEORY: This song may be analyzed by phrases: *a, b, a, c, d, d', e, f.*

INTERPRETATION: Sing with well-marked rhythm, but not too quickly. In the measures where there are six different syllables to be sung, care should be taken that the words are clearly pronounced and yet sung smoothly, without jerking.

My Lady Swan; Book Two, page 107. Manual, Vol. II, page 218.

THEORY: This song may be analyzed by phrases: *a, b, c, d.*

INTERPRETATION: Sing slowly and smoothly with the calm quietness of the motion of the swan.

Harvest Home; Book Two, page 108. Manual, Vol. II, page 219.

THEORY: This song may be analyzed by phrases: *a, b, a, b', c, d.*

INTERPRETATION: Sing joyfully, in moderate tempo. The hold in the fifth phrase should be approached with a ritard and a strong crescendo, and the final phrase should be sung in strict tempo.

Theme; Book Two, page 108.

This theme is from Richard Wagner's opera "Siegfried."

TIME: The theme includes the measure-form, found in the Time Drill of the chapter, number 6. (See page 111.)

CHAPTER XVI. FLAT CHROMATICS; SKIPS TO FLATS, RESOLVING DOWNWARD

I. Tone Drill.

1. Review a familiar song in which this problem occurs: "The Daisy," Book Two, page 135.[1]
2. The figures in the following chromatic drill may be sung in any order, associated with any tone of the diatonic scale and with each other.

$\overline{do}$	*$\overline{do}$-ti*	*ti-$\overline{do}$*
ti	*te-la*	*la-te*
la	*le-so*	*so-le*
so	*se-fa*	*fa-se*
fa	*fa-mi*	*mi-fa*
mi	*me-re*	*re-me*
re	*ra-do*	*do-ra*
do	*do*	*do*

After singing the above tone drills with syllables, they should be thoroughly reviewed with *loo*.

II. Time Drill.

There are no new time problems in the songs of this chapter.

III. Theory Drill.

1. The Three-Part Round. The three-part round will be found on page 112 of Book Two. The explanation of how to teach this round will be found in the song analysis.
2. The names of the keys on the piano keyboard. The children are to learn the names of the keys on the keyboard diagram found on the inside back cover of Book Two. This diagram represents the keys of the piano. In learning to name the keys, the following steps are advised.

   (*a*) Name the white keys. The teacher may indicate the key that is named "C" or the key that is named "A." Teach the children to count up or down from the given key.

   (*b*) The names of the black keys should be learned through their association with the neighboring white keys. A black key may take its name from the white key to the left, in which case we would use the same letter and add the word "sharp." The word "sharp" is equivalent to the term "one half-step

[1] Manual, Vol. II, page 252.

higher than." A half-step is the distance from any key to its next neighbor, black or white, up or down the keyboard. The black key next to the right of C would, therefore, be named "C-sharp."

(*c*) Black keys may also be named by their relation to the white keys to their right. A black key is called "flat" in connection with the name of the white key next to the right.

(*d*) In some instances there is no black key between the two white keys, in which case the same rule for the use of the term "sharp" or "flat," indicating a half-step, may be applied. For example, there is a white key one half-step higher than B. This key may be called either "C" or "B-sharp." The children are to learn how to name the keys, giving two names to each black key, and also two names to the white keys which lie next to white keys.

IV. Song Analysis and Interpretation.

Master Robin; Book Two, page 109. Manual, Vol. II, page 220.

TONE: The new tone problem, Skips to Flats, Resolving Downward, is exemplified in the first measure of the fourth staff.

THEORY: Key of D-flat major. The song may be analyzed by phrases: *a, b, c, d, a, b, e, f.*

INTERPRETATION: Sing simply, but with clearly marked rhythm.

Peaceful Night; Book Two, page 110. Manual, Vol. II, page 221.

THEORY: The song may be analyzed by phrases: *a, b, a, c, d, e, f, g.*

INTERPRETATION: Sing slowly and quietly. A ritard may be made in the last two measures.

Farewell; Book Two, page 111.

THEORY: Observe that in this song the flat chromatic is indicated by a natural. This song may be analyzed by phrases: *a, b, a′, c, c′.*

INTERPRETATION: Sing rather slowly. In observing the breath marks, be careful to cut the tone before the breath mark quite short in order to take breath and proceed without unduly delaying the time. In the third measure of the third staff, in the second stanza, the breath should be taken after the word "pleasant," and not as indicated by the breath mark above the staff.

Slumber Song; Book Two, page 112. Manual, Vol. II, page 222.

THEORY: The song may be analyzed by phrases: *a, b, c, d, d′, e.*

INTERPRETATION: Sing slowly and simply.

Lovely Evening; Three-Part Round, Book Two, page 112.

This is the first appearance in the series of a round in three parts. The round is to be studied as the two-part rounds were studied previously, and, after the melody has been learned, the class is to be divided into three equal parts; the first part starts the song, and when that part has arrived at the end of the first line, the second part begins at the beginning. When the second part has arrived at the end of the first line, the third part begins at the beginning. The three parts continue in this order, repeating the round again and again until the teacher indicates the close. Sing the round with gentle, swaying motion.

Birds in the Grove; Book Two, page 113.

THEORY: While not strictly a point in theory, there is nevertheless a new idea to be observed in the final line of the song, where the words of the soprano are printed above the staff for the last four measures. Observe also that in the next to last measure the soprano tone for the second beat is lower than the tone for the altos. The direction of the stems indicates which part is to take each note. The song may be analyzed by phrases: *a, a′, b, b′, c, c′, d, d′, e, a, a′, f, g.*

INTERPRETATION: Sing simply and rather slowly. Anticipate the holds by making a slight ritard on the few tones previous to them.

Farewell to the Woods; Book Two, page 114.

THEORY: The song may be analyzed by phrases: *a, b, a′, b, c, c′, d, e.*

INTERPRETATION: Sing rather slowly and sadly. A slight ritard may be made in the last line, with special stress upon the G-flat in the third from last measure.

CHAPTER XVII. THE QUARTER-NOTE BEAT; DOTTED-EIGHTH AND SIXTEENTH NOTES

I. Tone Drill.

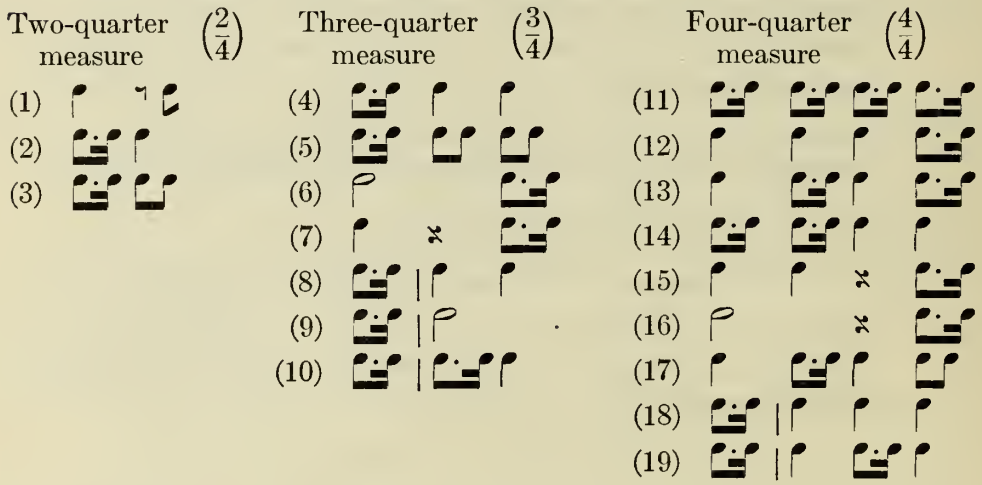
There are no new tone problems in the songs of this chapter.

II. Time Drill.

1. Review songs in which this problem occurs: "The Clock," Book One, page 118; "Algerian Lullaby," Book Two, page 143.[1]

2. The Rhythm Study on page 115 is to be taken according to the directions for Rhythm Studies in previous chapters, namely, first, by singing a familiar song, second, by scanning the words, and third, by singing the tones. The sixteenth note of the new rhythm should be sung quite short and should lead directly to the following tone. The children should be led to feel that the sixteenth note belongs rather to the note which follows than to the one which precedes. The rhythm should be sharply defined, without being jerky, and should in no way suggest the rhythm of Chapter X.

3. Sing the following measure-forms to the descending scale:



III. Theory Drill.

1. The new notes in the songs for this period are the dotted-eighth and the sixteenth notes.  They are explained under the Rhythm Studies.

[1] Manual, Vol. II, page 266.

2. The meaning of the following expression should be explained to the pupils:

   Da capo al fine. From the beginning to the close.

3. Continue drill in naming the keys upon the keyboard diagram. Simple melodies from the earlier chapters of the book may be "played" upon the diagram, first selecting songs in the key of C, then in keys of one, two, and three sharps and flats. The children should recite the pitch names as they point to the keys. They should learn to observe the place of the sharps and flats in the key signatures, and to follow them carefully in "playing" upon the diagram. The following songs are recommended for such practice:

   (*a*) *October;* Book Two, page 16.
   (*b*) *A Strange Country;* Book Two, page 17.
   (*c*) *Morning Song;* Book Two, page 8.
   (*d*) *Flying Kites;* Book Two, page 8.
   (*e*) *Balloons;* Book Two, page 16.
   (*f*) *Little King Boggan;* Book Two, page 18.

IV. Song Analysis and Interpretation.

Dripping Rain; Book Two, page 115.

TIME: The song includes the measure-forms, found in the Time Drill of the chapter, numbers 12, 13, 18, and 19. (See page 116.)

INTERPRETATION: Sing simply and not quickly, carefully marking the staccato tones.

Lords and Ladies; Book Two, page 115. Manual, Vol. II, page 223.

TIME: The song includes the measure-forms, found in the Time Drill of the chapter, numbers 2 and 3. (See page 116.)

THEORY: This song may be analyzed by phrases: *a, b, c, d.*

INTERPRETATION: Sing distinctly and delicately.

Indeed it is True; Book Two, page 116. Manual, Vol. II, page 224.

TIME: The song includes the measure-forms, found in the Time Drill of the chapter, numbers 14 and 17. (See page 116.)

THEORY: Key of C minor. This song may be analyzed by phrases: *a, b, c, d.* Observe that breath marks occur in the middle of the first two phrases.

INTERPRETATION: Sing with much mock solemnity, building up a strong crescendo during the two measures of the third staff, and a sharp accent upon the word "cross" at the beginning of the fourth staff.

The Violet; Book Two, page 116.

THEORY: This song may be analyzed by phrases: *a, a′, b, c, c, d.*

INTERPRETATION: Sing simply and not too quickly.

Good Night; Book Two, page 117. Manual, Vol. II, page 225.

TIME: The song includes the measure-forms, found in the Time Drill of the chapter, numbers 4, 5, 6, 7, 9, and 10. (See page 116.)

THEORY: This song may be analyzed by phrases: *a, b, c, c, d, a, e.*

INTERPRETATION: Sing quite slowly and very softly. A slight swell will be effective in the second and third measures of the third staff.

The Sturdy Blacksmith; Book Two, page 118. Manual, Vol. II, page 226.

TIME: The song includes the measure-forms, found in the Time Drill of the chapter, numbers 15 and 16. (See page 116.)

THEORY: This song may be analyzed by phrases: *a, a′, b, c, b, c′.*

INTERPRETATION: Sing with marked emphasis and a steady swing.

Borneo; Book Two, page 119. Manual, Vol. II, page 227.

THEORY: This song may be analyzed: *a, b, a, b, c, c, d, e, d, f.*

INTERPRETATION: Sing with marked rhythm, but not too quickly, and with full appreciation of the humor of the text.

Oh, the Oak and the Ash; Book Two, page 120. Manual, Vol. II, page 228.

THEORY: Key of F minor. This song may be analyzed by phrases: *a, a′, b, c, b, c′.*

INTERPRETATION: Sing slowly and sadly with a slight ritard at the close.

April; Book Two, page 121. Manual, Vol. II, page 229.

TIME: The song includes the measure-form, found in the Time Drill of the chapter, number 1. (See page 116.)

THEORY: Observe the small notes in the first and second measures of the third staff. These are placed upon the staff to indicate the tones that are played in the piano accompaniment. Such small notes are known as "cue" notes. This song may be analyzed by phrases: *a, b, c, d, a, b′.*

INTERPRETATION: Sing brightly and quickly.

Spring; Book Two, page 122. Manual, Vol. II, page 230.

THEORY: The indication at the close, *D. C. al Fine,* means to return to the beginning of the song and continue to the sign *Fine.* The song may be analyzed by phrases: *a, a, b, c, d, d, e, f, d, d, g, h.*

INTERPRETATION: Sing brightly and quickly. Each stanza should begin lightly and delicately, but end with a broad effect.

CHAPTER XVIII. THREE TONES ASCENDING CHROMATICALLY[1]

I. Tone Drill.

1. Review songs in which this problem occurs: "A Carriage to Ride In," Book One, page 123; "Devotion," Book Two, page 154.[2]

2. The three tone groups should be practiced in the order here given until the third can be sung readily with good intonation.

(*a*) *re-di-re*
di-re
do-di-re

(*b*) The same drill from *mi*, *so*, *la*, and *ti*.

3. Staff diagram, to be studied from the blackboard.



4. Practice also the following successions:

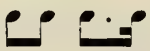
re-me-mi
la-te-ti

After singing the above tone drills with syllables, they should be thoroughly reviewed with *loo*.

II. Time Drill.

Sing the following measure-form to the descending scale:

Two-quarter measure $\left(\frac{2}{4}\right)$



III. Theory Drill.

Continue naming the keys of the keyboard diagram and "playing" melodies upon the diagram. For this purpose use the remaining songs of Chapter I, which were not outlined for practice in Chapter XVII.

[1] See footnote on page 71.
[2] Manual, Vol. II, page 281.

IV. Song Analysis and Interpretation.

Happy Birds; Book Two, page 123. Manual, Vol. II, page 232.

TONE: The new tone problem is three tones ascending chromatically, which appears on the third staff, ***do-di-re.***

THEORY: This song may be analyzed by phrases: *a, a', b, c, d, e, d', f.*

INTERPRETATION: Sing merrily, but not too quickly. Observe carefully the marks of expression.

The Raindrops; Book Two, page 124. Manual, Vol. II, page 233.

TONE: The chromatic ascending passage will be found at the beginning of the second staff in the alto voice, ***so-si-la.***

THEORY: The song is in the key of G minor. It may be analyzed by phrases: *a, b, c, d.*

INTERPRETATION: Sing slowly and simply. Observe that the second line is to be repeated. This is the first instance in the book where a portion of the song is enclosed in repeat marks.

The River; Book Two, page 124.

TONE: The ascending chromatic effect is found in the alto part, in the second measure of the first and second staves, ***fa-fi-so,*** and in the first measure of the third and fourth staves, ***so-si-la.***

THEORY: This song may be analyzed by phrases: *a, b, a, c, d, e, d, f.*

INTERPRETATION: Sing rather slowly, but in a smooth, legato manner. The alto part should be rather conspicuous, especially in those places where the soprano repeats tones and the alto progresses from one pitch to another.

The Butterflies' Wings; Book Two, page 125. Manual, Vol. II, page 234.

TONE: Several instances of the chromatic progression occur in this song, ***so-si-la*** occurring twice and ***do-di-re*** occurring once.

THEORY: This song may be analyzed by phrases: *a, b, c, d, e, f.* Note that the chromatic sign, unless cancelled, remains in effect throughout the measure.

INTERPRETATION: Sing delicately and rather quickly.

Tell Me Pray; Book Two, page 125. Manual, Vol. II, page 236.

TONE: The chromatic passage, ***do-di-re,*** occurs at the end of the first staff.

TIME: The song includes the measure-form, found in the Time Drill of the chapter. (See page 120.)

THEORY: This song may be analyzed by phrases: *a, b, a', c.*

INTERPRETATION: Sing smoothly and rather slowly.

CHAPTER XIX. THREE TONES DESCENDING CHROMATICALLY[1]

I. Tone Drill.

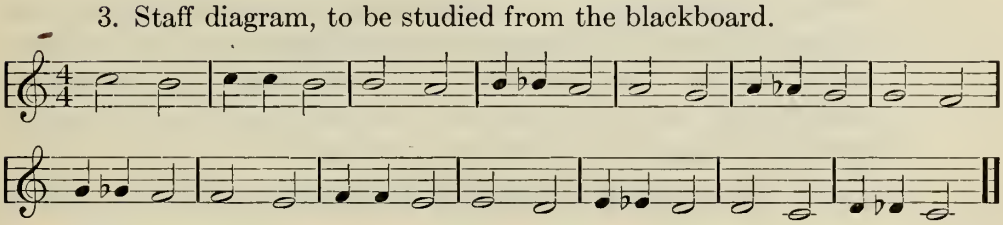
1. Review songs in which this problem occurs: "Our Friends the Shadows," Book One, page 130; "Rock-a-bye, Lullaby," Book Two, page 162.[2]

2. The three tone groups should be practiced in the order here given until the third can be sung readily with good intonation.

(*a*) *do-ra-do*
ra-do
re-ra-do

(*b*) The same drill from *re, fa, so,* and *la.*

3. Staff diagram, to be studied from the blackboard.



4. Practice also the following successions:

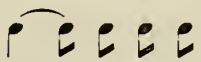
la-si-so
so-fi-fa
re-di-do

After singing the above tone drills with syllables, they should be thoroughly reviewed with *loo.*

II. Time Drill.

Sing the following measure-form to the descending scale:

Three-quarter measure $\left(\frac{3}{4}\right)$



III. Theory Drill.

There are no new theory problems in the songs of this chapter.

[1] See footnote on page 71.
[2] Manual, Vol. II, page 294.

IV. Song Analysis and Interpretation.

Sunshine After Clouds; Book Two, page 126. Manual, Vol. II, page 236.

TONE: The new tone problem, three tones descending chromatically, occurs in the third staff, ***la-le-so***. The song opens in the key of E minor and changes to the key of G major.

THEORY: This song may be analyzed by phrases: *a, b, c, d, e, e′, f, f′*.

INTERPRETATION: Sing sadly, and toward the end rather slowly. In the fourth and fifth staves brighten the tone, bringing the element of hope into the quality of the voice.

Go, Little Boat; Book Two, page 127. Manual, Vol. II, page 238.

TONE: The descending chromatic passage, ***la-si-so***, is found at the end of the fourth staff and the beginning of the fifth. Observe that this passage is not designated ***la-le-so***, as in the drill, although the tonal effect is the same. The reason for this difference lies in the underlying harmonies. The A-natural at the beginning of the fourth staff is cautionary and is intended to warn the student against singing the tone A-sharp as in the previous measure.

THEORY: This song may be analyzed by phrases: *a, b, a, c, d, e, a′, f*.

INTERPRETATION: Sing with gentle, swaying motion.

Early Morning in May; Book Two, page 128. Manual, Vol. II, page 240.

TONE: The chromatic passage, ***so-fi-fa***, occurs at the end of the second and the sixth staves.

TIME: The song includes the measure-form found in the Time Drill of the chapter. (See page 121.)

THEORY: This song may be analyzed by phrases: *a, b, a, c, d, e, a, b, a, c*.

INTERPRETATION: Sing with simple happiness.

SUGGESTIONS FOR THE INTERPRETATION OF THE SONGS IN PART THREE OF BOOK TWO

A Little Philosopher; Book Two, page 129. Manual, Vol. II, page 242.

To be sung in care-free manner and with abandon. Although the song should be taken rapidly, the tempo should not be so hurried that the words are indistinct. Observe the note at the foot of the page regarding whistling the phrase given in small type.

Foreign Children; Book Two, page 130. Manual, Vol. II, page 243.

Sing in moderate tempo, with steady rhythm and distinct enunciation. Observe the ritards which emphasize the close of the several divisions of the song.

Wishing; Book Two, page 131. Manual, Vol. II, page 246.

Sing with spirit and with due appreciation of the pictures suggested by the words of the text.

An Arbor Day Song; Book Two, page 132. Manual, Vol. II, page 247.

Sing softly, distinctly, and with swaying rhythm.

Hoof Beats; Book Two, page 132. Manual, Vol. II, page 248.

Sing rather rapidly, distinctly, and with marked rhythm.

Rhyme of the Rail; Book Two, page 133. Manual, Vol. II, page 249.

Sing gayly, with steady rhythm and due appreciation of the humor of the text.

This Little Fat Goblin; Book Two, page 134. Manual, Vol. II, page 250.

Sing rapidly and with humor. It will be well to sing the last two phrases of the song slowly and with marked emphasis.

The Daisy; Book Two, page 135. Manual, Vol. II, page 252.

Sing rather slowly and quietly, bringing out the words with distinctness.

In the Cornfield; Book Two, page 135. Manual, Vol. II, page 253.

Sing with moderate time and steady rhythm. A slight ritard may be made in the sixth phrase.

The Mill Fairy; Book Two, page 136. Manual, Vol. II, page 254.

Sing rather simply and steadily, with careful attention to the marks of expression and with appreciation of the quaint humor of the text.

The Swing; Book Two, page 137. Manual, Vol. II, page 256.

Sing with vigor and with well-marked rhythm.

The Blackbird; Book Two, page 138. Manual, Vol. II, page 257.

Sing brightly, though not too quickly, and with steady rhythm.

The Kite; Book Two, page 139. Manual, Vol. II, page 258.

Sing briskly and with the spirit of impetuosity.

A Spring Guest; Book Two, page 139. Manual, Vol. II, page 262.

Sing simply and quietly, though not slowly.

A Meadow Song; Book Two, page 140. Manual, Vol. II, page 259.

Sing rapidly and with gayety.

Frost Fairies; Book Two, page 140. Manual, Vol. II, page 259.

Sing with simple sprightliness. The portion in the key of E minor should be sung rather staccato, in contrast to the legato of the portion in the key of E major.

Noel; Book Two, page 141. Manual, Vol. II, page 263.

Sing joyously and with steady rhythm. This lovely old French carol is not in our minor tonality, but is in one of the old modal tones. These ancient modes are still retained in the plain song chants of liturgical church music, but have almost disappeared from popular music. Even in the folk songs of various nations the feeling for modern tonality has superseded the old feeling for modes, excepting in a few noticeable instances, of which this song is one. This very quality, however, is one of the distinct charms of the song and will well repay the study necessary to perform it expressively.

The Brass Band; Book Two, page 142. Manual, Vol. II, page 264.

Sing heartily, with march rhythm and with good enunciation.

Algerian Lullaby; Book Two, page 143. Manual, Vol. II, page 266.

Sing rather slowly, softly, and gently.

Fairyland; Book Two, page 144. Manual, Vol. II, page 268.

Sing with moderate tempo and with careful enunciation. In the final phrase a crescendo and slight accelerando are effective.

A Snowy Day; Book Two, page 145. Manual, Vol. II, page 272.

Sing with moderate tempo and with steady rhythm. Pierné, the famous composer of this charming little song, has availed himself of the quaintly beautiful tone color of the old modal folk songs of France. (See note on "Noel," page 124.)

The Month of March; Book Two, page 146. Manual, Vol. II, page 267.

Sing lustily, but not noisily.

From the Starry Heavens High; Book Two, page 146.

Sing heartily, but with reverence.

What Becomes of the Moon; Book Two, page 147. Manual, Vol. II, page 270.

Sing with moderate tempo and with careful enunciation. Do not drag the last two phrases. A feeling of awe may be suggested by singing the eighth notes in a somewhat detached manner (staccato).

Christmas Carol; Book Two, page 148. Manual, Vol. II, page 273.

Sing with simple heartiness.

Auld Daddy Darkness; Book Two, page 148. Manual, Vol. II, page 274.

Sing rather slowly and plaintively.

After Vacation; Book Two, page 149. Manual, Vol. II, page 274.

This song demands careful attention to all the marks of expression, the prevailing tempo being moderate. The words of the song themselves suggest the manner in which it should be sung.

The Train; Book Two, page 150. Manual, Vol. II, page 276.

Sing brightly, impetuously, and with buoyant freedom.

Gather Around the Christmas Tree; Book Two, page 150. Manual, Vol. II, page 277.

Sing joyfully and with steady tempo. A slight ritard may be made when approaching the hold in the sixth measure.

Little Birdie; Book Two, page 151. Manual, Vol. II, page 280.

Sing simply and brightly, observing the marks of expression. This song is an interesting example of modern music. The shifting tonalities and strongly marked contrasts in the several phrases are typical of the art of the foremost composers of the present day. The teacher will be interested to discover that children will learn the song as a rule more easily than older people. Indeed the song is not at all difficult as a rote song for children, although the note reading of the song is complicated.

Two Kinds of People; Book Two, page 152. Manual, Vol. II, page 278.

Observe carefully all the expression marks of this song. As noted, the first division should be sung lazily and the second division brightly, with full appreciation of the pictures suggested by the text.

In Story Land; Book Two, page 153. Manual, Vol. II, page 282.

Observe carefully the marks of expression. Notice that the middle phrases are to be sung more slowly than the others. The children should realize distinctly the picture suggested by the text.

Devotion; Book Two, page 154. Manual, Vol. II, page 281.

Sing rather softly and with sentiment.

Easter Rabbit; Book Two, page 154. Manual, Vol. II, page 281.

Sing with moderate tempo and with steady rhythm, making a marked ritard in the fourth phrase.

October's Party; Book Two, page 155. Manual, Vol. II, page 284.

Sing rapidly and brightly.

A Trip to the Moon; Book Two, page 156. Manual, Vol. II, page 284.

This song demands rapid and clear enunciation of the words. The melodic flow of the song is distinctly of Spanish character and clearly shows the nationality of the composer.

What Professor Owl Knows; Book Two, page 167. Manual, Vol. II, page 286.

Sing in a knowing manner, observing carefully the two kinds of rhythm.

A Penny to Spend; Book Two, page 157. Manual, Vol. II, page 286.

Sing with abandon, with marked rhythm, and with a humorous accent on the "Oh's."

Boy Scouts; Book Two, page 158. Manual, Vol. II, page 288.

Sing with steady martial swing throughout.

The Fairy Folk; Book Two, page 159. Manual, Vol. II, page 290.

Sing rapidly and lightly, with distinct enunciation of the text.

The Three Kings; Book Two, page 160. Manual, Vol. II, page 291.

Sing with vigor and steady rhythm. This interesting old French folk song has been used as the basis of many extended musical compositions, notably the march in Bizet's L'Arlésienne Suite.

Wishing and Working; Book Two, page 161. Manual, Vol. II, page 292.

Sing simply and tenderly, with a broad effect on the last two phrases.

Rock-a-bye, Lullaby; Book Two, page 162. Manual, Vol. II, page 294.

Sing slowly, with rocking rhythm. Observe that the spirit of the several stanzas differs and the directions above the staff refer to the interpretation of the first stanza. The other stanzas should be sung according to the suggestion of the text.

The Blacksmith; Book Two, page 163. Manual, Vol. II, page 296.

Sing sturdily and very steadily. The accents over the words "chink-chink," in the last two staves, should be strongly emphasized and the whole song should breathe virility.

The Orchestra; Book Two, page 164. Manual, Vol. II, page 298.

Sing heartily and with humor. The song is a splendid study in enunciation. At the close of the song a big climax should be developed.

The Little Big Woman and the Big Little Girl; Book Two, page 166. Manual, Vol. II, page 301.

Sing simply and delicately and not too quickly. The quaint humor of the song will appeal to the children.

Sandman; Book Two, page 167. Manual, Vol. II, page 302.

Sing slowly and with sentiment. Observe the ritard in the fifth measure.

Children's Hymn; Book Two, page 168. Manual, Vol. II, page 304.

Sing lightly and gently, without dragging.

Portuguese Hymn; Book Two, page 168. Manual, Vol. II, page 306.

This hymn should not be sung slowly, but with a well-marked rhythm.

Oh, Worship the King; Book Two, page 169. Manual, Vol. II, page 304.

Sing brightly, but not too loudly.

Come, Thou Almighty King; Book Two, page 170. Manual, Vol. II, page 305.

Sing rather rapĭdly and joyously.

All That's Good and Great; Book Two, page 170. Manual, Vol. II, page 307.

Sing with moderate rhythm and volume.

The Joy of Harvest; Book Two, page 171. Manual, Vol. II, page 303.

Sing joyfully, but not boisterously.

The Star-Spangled Banner; Book Two, page 172. Manual, Vol. II, page 308.

This song divides naturally into three divisions, the second division beginning at the words "And the rockets' red glare," and the third at the words "Oh, say does that star-spangled banner." It is suggested that the first division be sung at a moderate tempo, like a dignified hymn, the tempo being taken somewhat faster in the second and third divisions. In the last stanza, the words "In God is our trust" should be sung slowly and very distinctly.

America; Book Two, page 174. Manual, Vol. II, page 310.

Sing with simple dignity and patriotic earnestness.

ACCOMPANIMENTS FOR SONGS IN BOOK TWO

Choosing a Flower

(Book Two, p. 7)

Miriam Clark Potter — Allyre Bureau

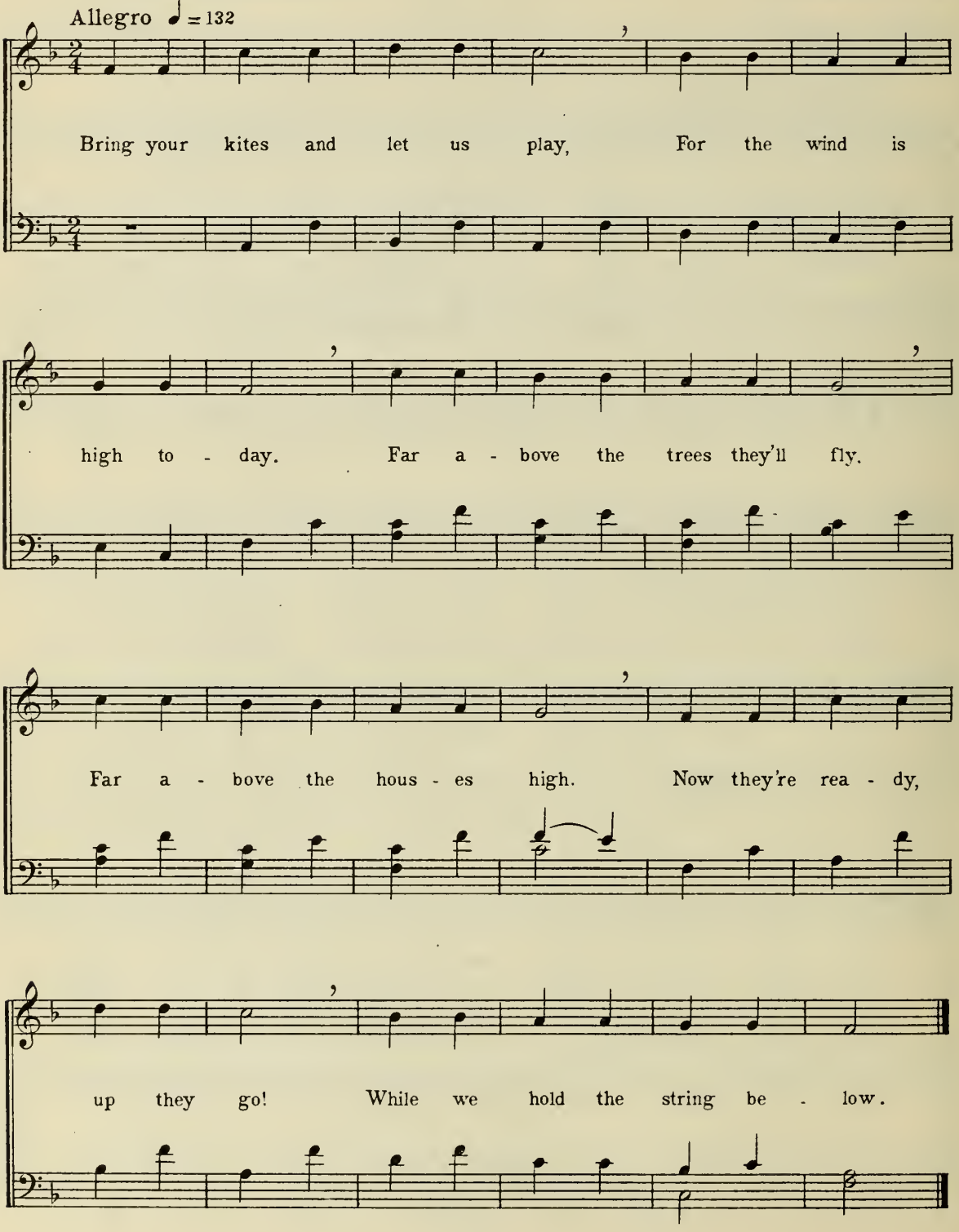
From the French



Flying Kites

(Book Two, p. 8)

From *The Youth's Companion* German Folk Song



The Raindrop Soldiers

(Book Two, p. 9)

Virginia Baker

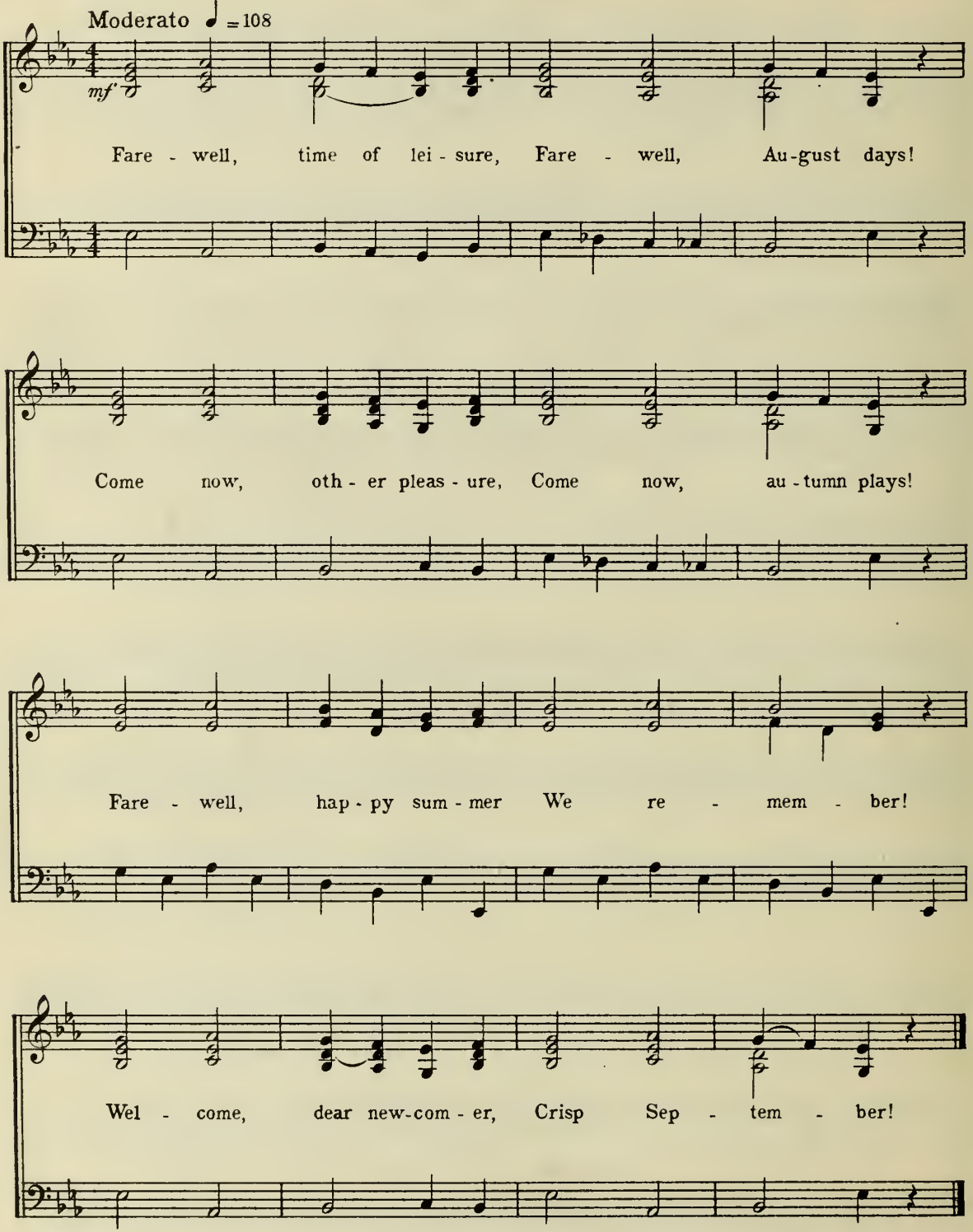
Paul Bliss
Composed for this Series



September

(Book Two, p. 10)

Abbie Farwell Brown — C. Despourins

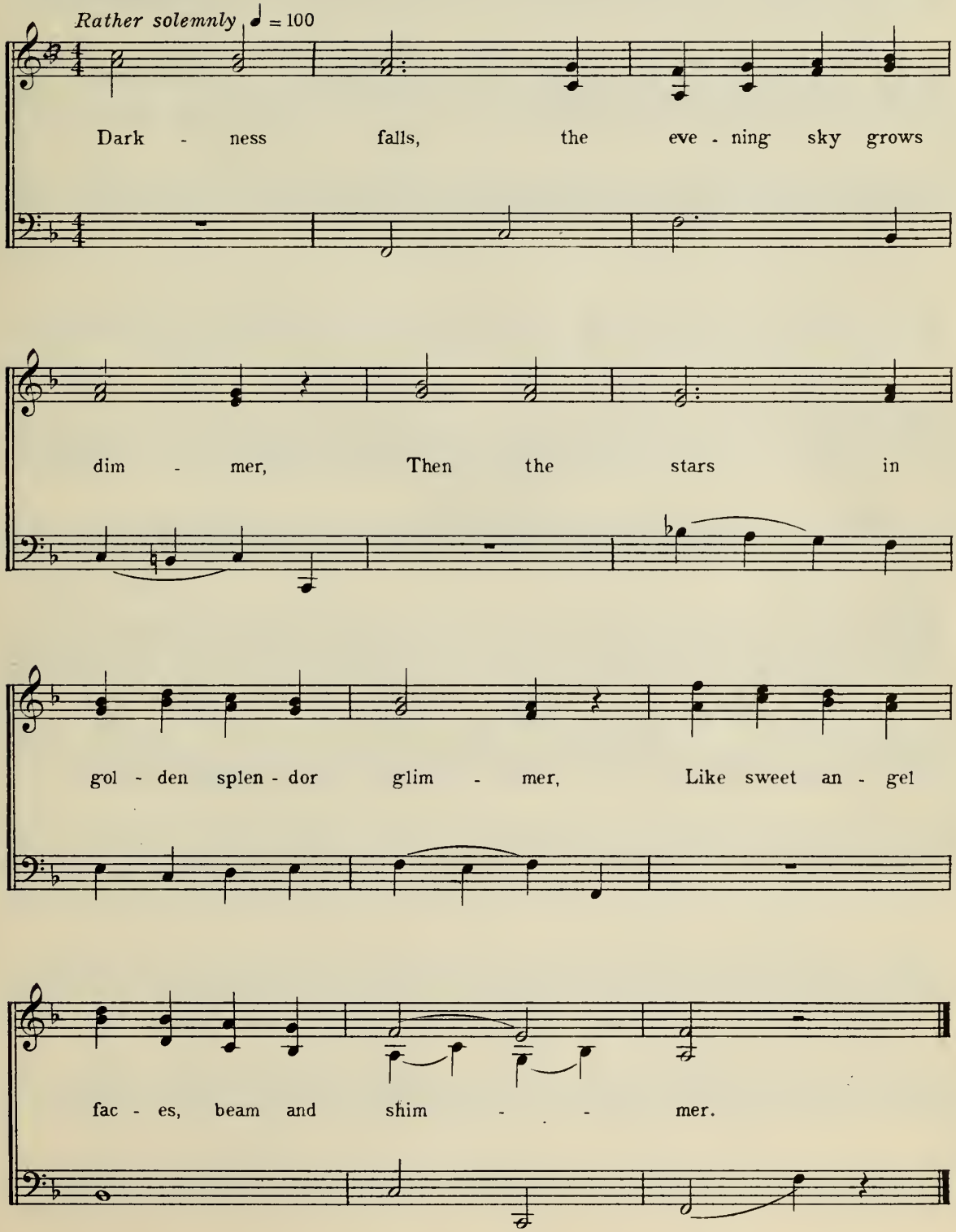


The Stars

(Book Two, p. 11)

George Jay Smith
From the German

Benedict Widmann



Lullaby

(Book Two, p. 12)

From *Pinafore Palace*

Bruno Huhn
Composed for this Series

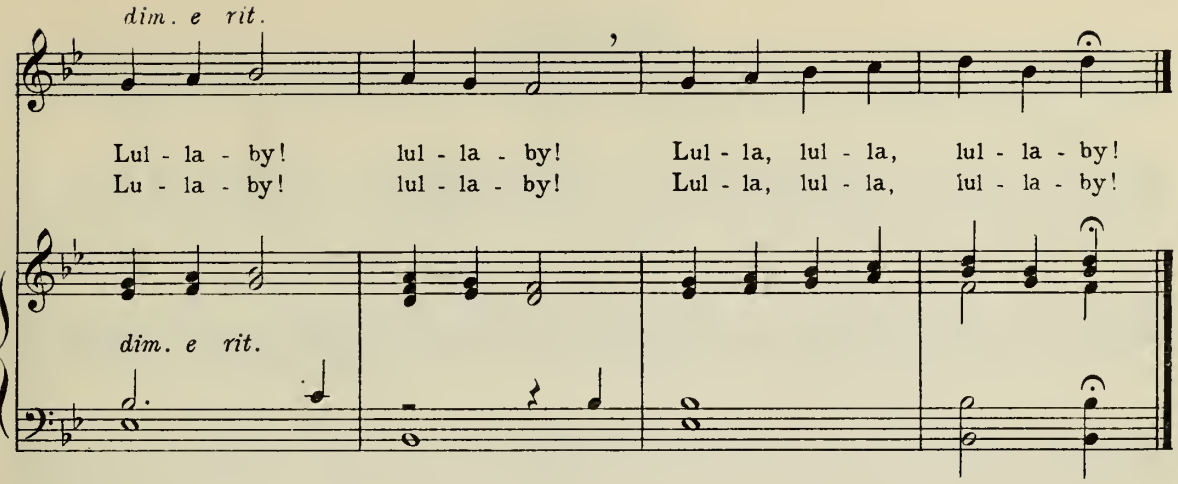
♩ = 108

1. When lit - tle Bird - ie bye-bye goes, Still as mice in church - es, He
2. When pret - ty pus - sy goes to sleep, Tail and nose to - geth - er, Then

hides his head where no one knows, On one leg he perch - es. When
lit - tle mice a - round her creep, Ligh - tly as a feath - er. When

lit - tle Ba - by bye - bye goes, On moth - er's arm re - pos - ing,
lit - tle Ba - by goes to sleep, And he is ve - ry near us,

Soon he lies - be - neath the clothes, In the cra - dle doz - ing.
Then on tip - toe sof - tly creep; Ba - by must not hear us.



Riches

(Book Two, p. 13)

Clinton Scollard

Horatio Parker
Composed for this Series



Balloons

(Book Two, p. 16)

Louise Ayres Garnett

Mrs. H. H. A. Beach
Composed for this Series



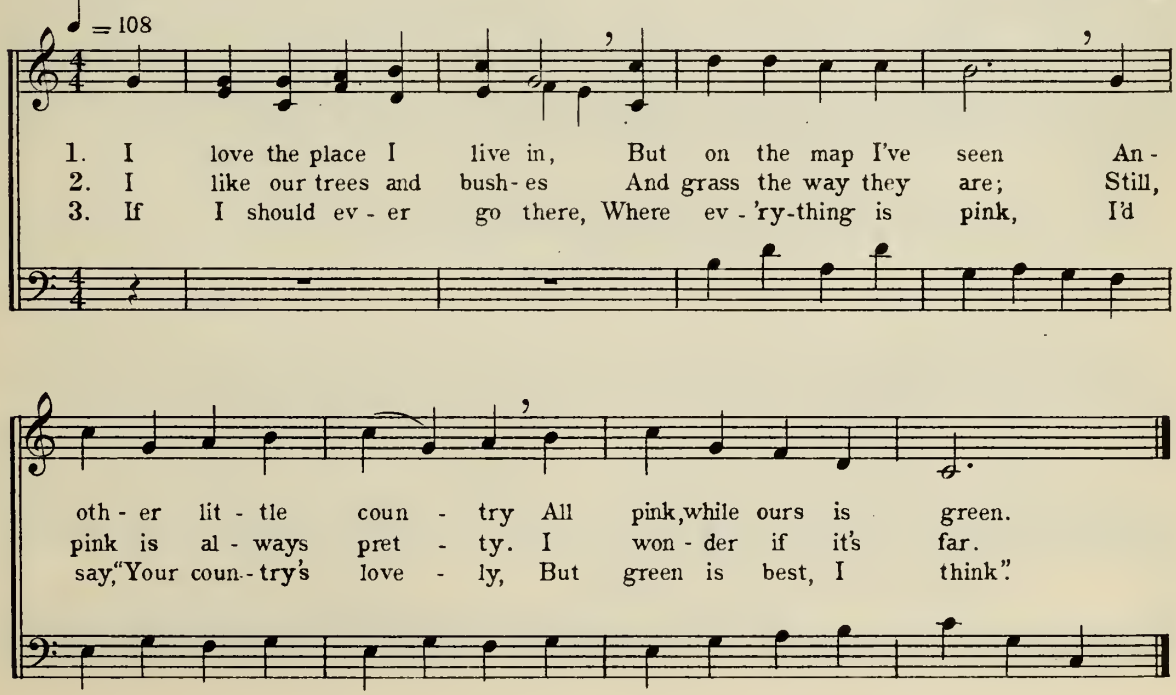


A Strange Country

(Book Two, p. 17)

Elizabeth Lincoln Gould

Marshall Bartholomew
Composed for this Series



The Shell Song

(Book Two, p. 18)

Wilhelmina Seegmiller

W. Otto Miessner
Composed for this Series

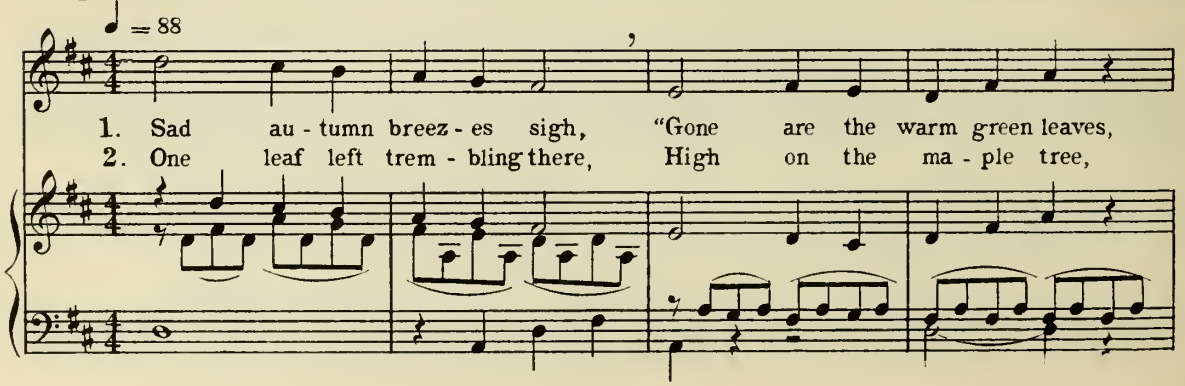


The Last Leaf

(Book Two, p. 20)

Margaret Aliona Dole

Gaetano Donizetti




Dead on the ground they lie, Na - ture now grieves.
'Mid with - ered bran - ches bare, Longs to be free.
Glad was my wel-come here, Gay ev - 'ry - where;
"Must I still lin - ger here?" Sad - ly he cries.
Fruit of the mel - low year, Trees clad in col - ors rare;
"Win - ter is draw - ing near, All of my friends have died.
Gone is the mag - ic spell, Sad my fare - well."
Down on the ground they lie, Lone - ly am I."

Guessing Song

(Book Two, p. 21)

Henry Johnstone — Kragerö



New Day

(Book Two, p. 24)

Abbie Farwell Brown

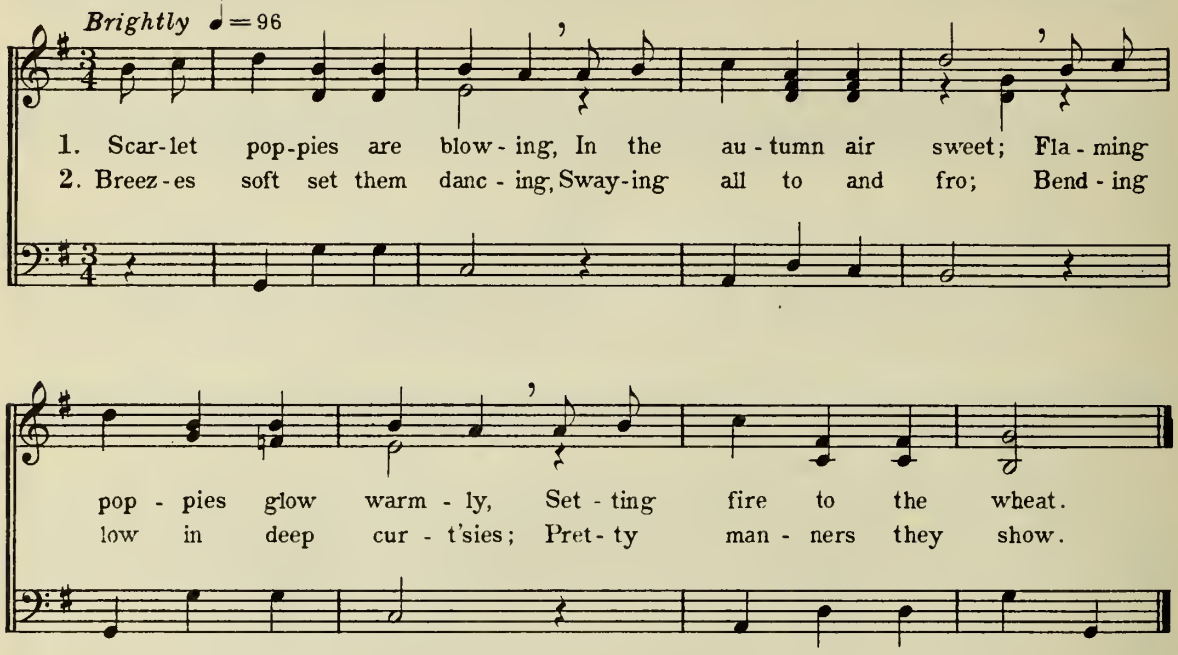
German Folk Song



Poppies in the Wheat

(Book Two, p. 24)

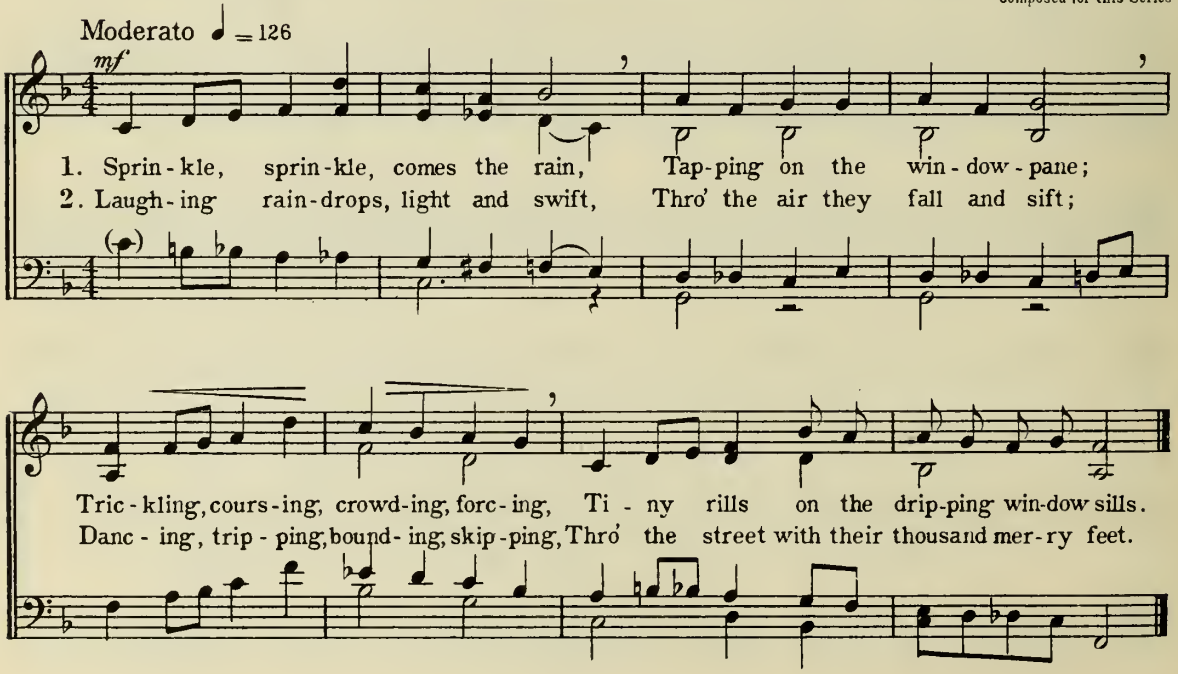
Nellie Poorman — German Folk Song



Merry Rain

(Book Two, p. 25)

Marshall Bartholomew
Composed for this Series



A Wake-up Song

(Book Two, p. 25)

Luella Curran

Adolf Weidig
Composed for this Series

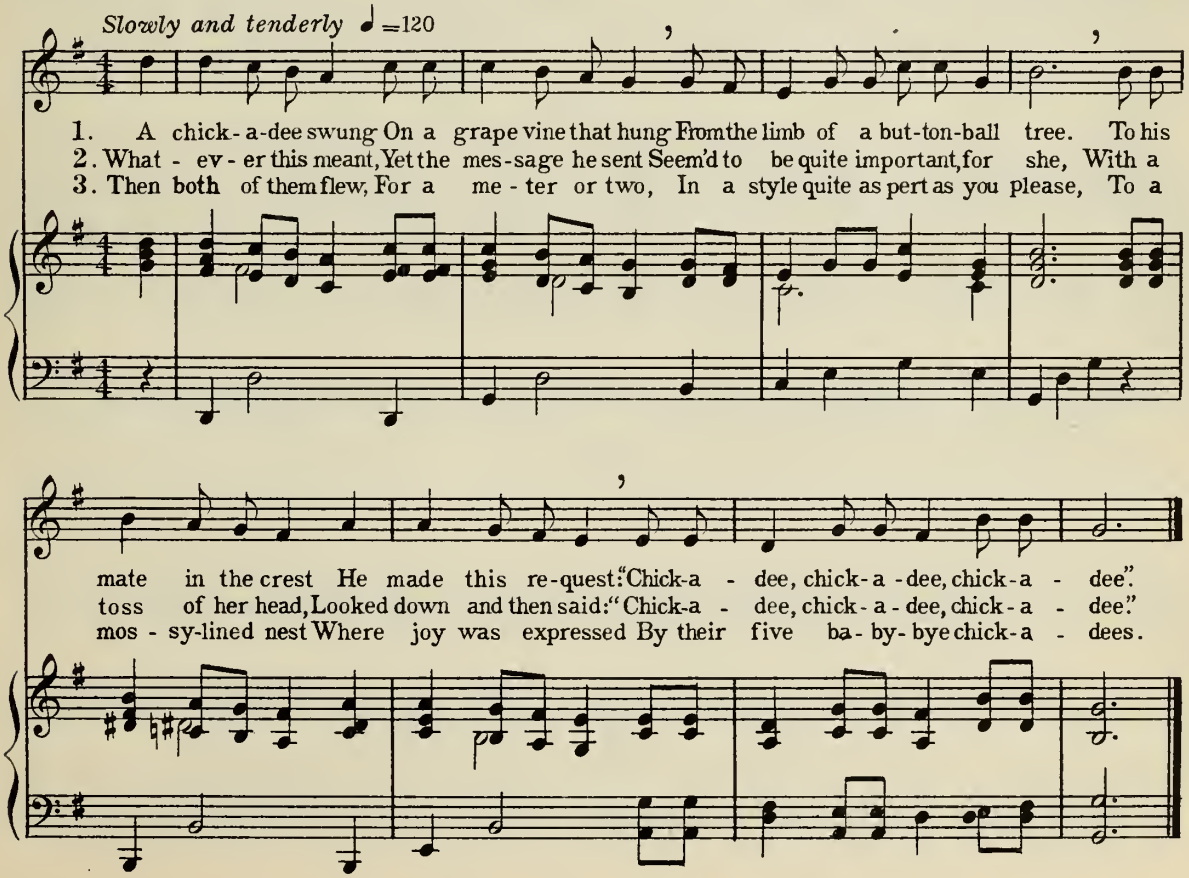


Chickadee Talk

(Book Two, p. 26)

George Reiter Brill

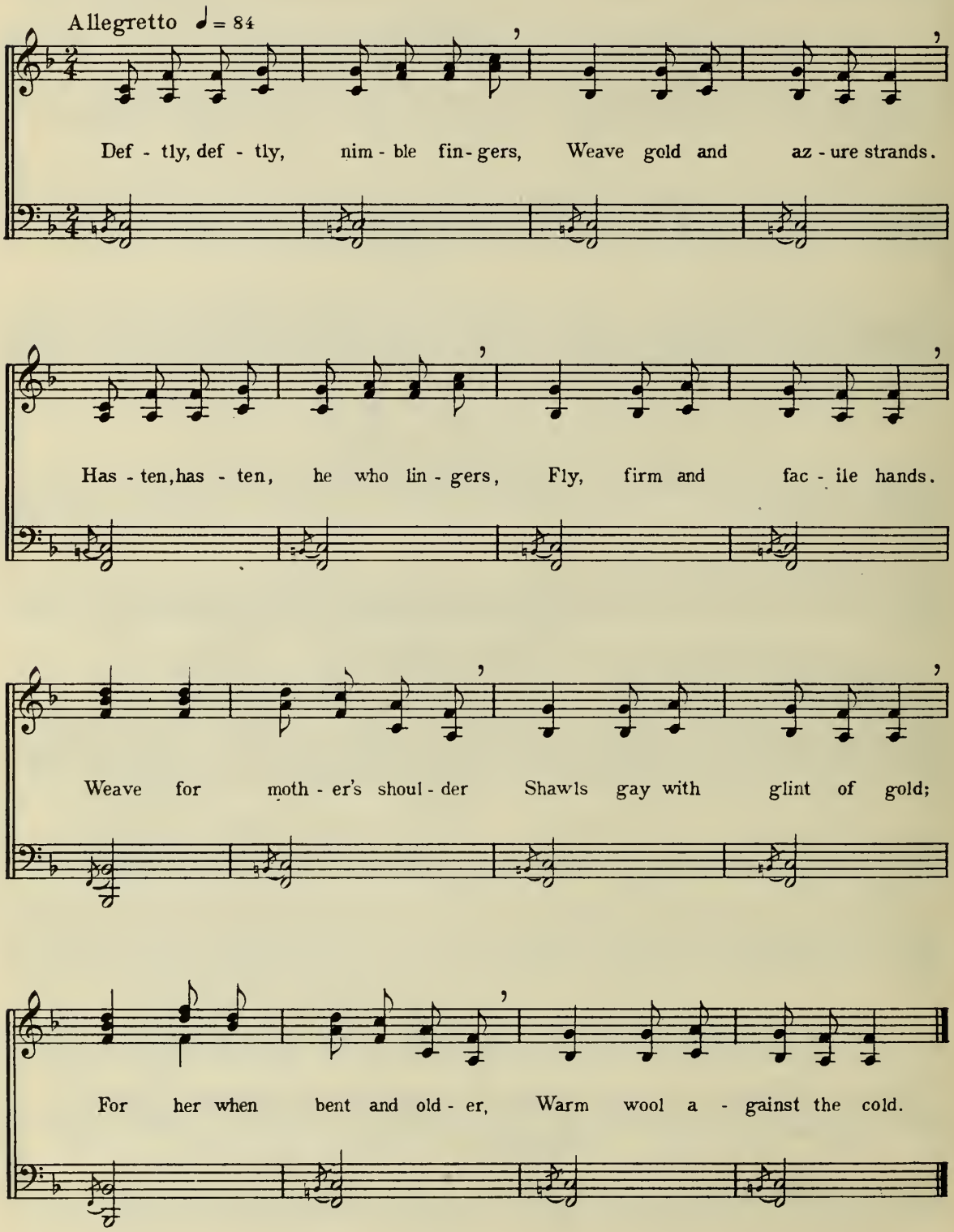
Peter Christian Lutkin
Composed for this Series



Shawl Weaver's Song

(Book Two, p.26)

Seymour Barnard — Cashmere Folk Song



Bringing in the Hay

(Book Two, p. 27)

George Reiter Brill

Granville Bantock
Composed for this Series



The Invitation

(Book Two, p. 30)

Arthur Macy

Charles Villiers Stanford
Composed for this Series



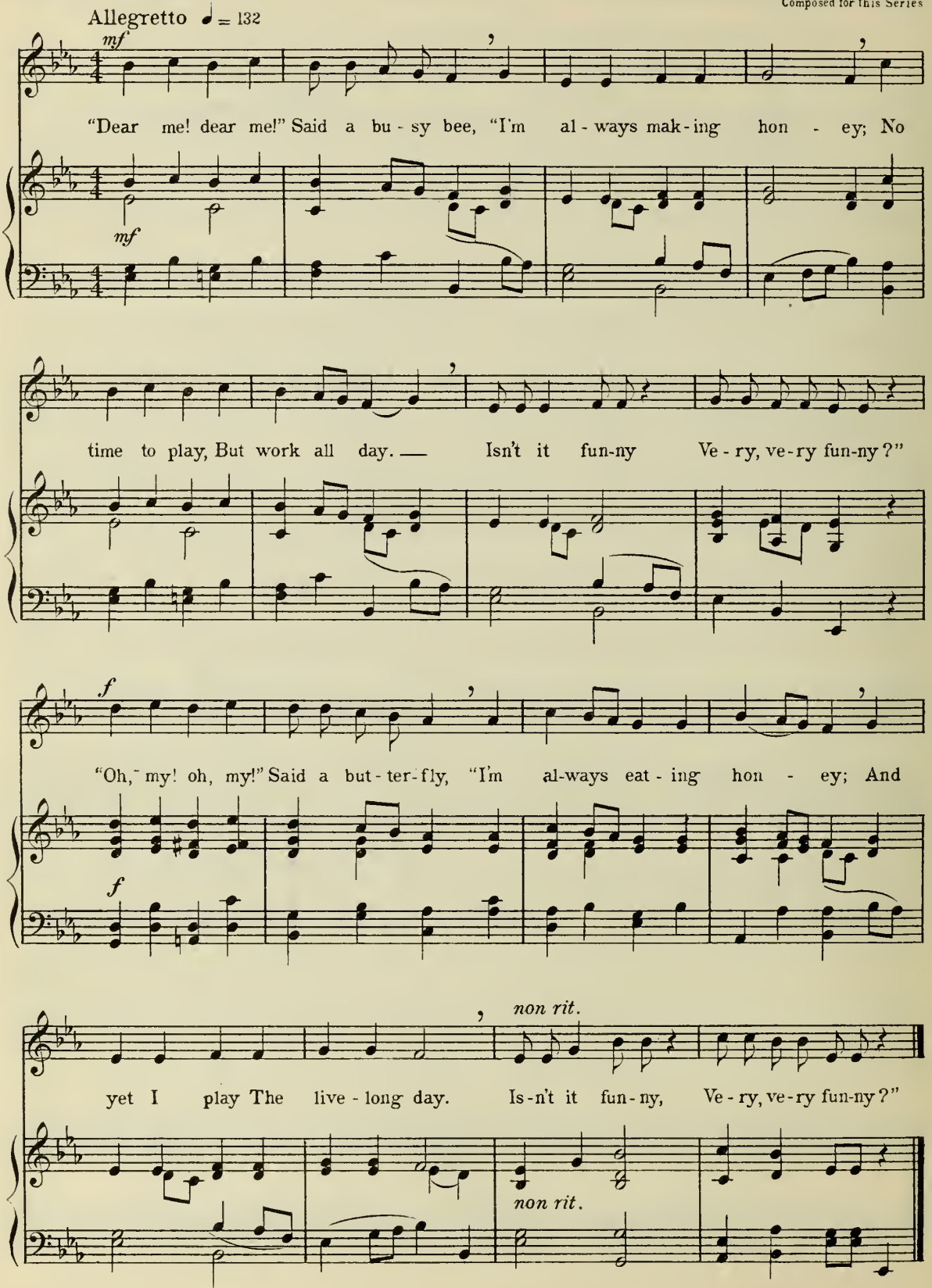

Will you stop and take some tea,
Sweet - est dain - ties you shall see,
Will you stop and take some tea,
p
1&2
Mis - ter Hum - ble Bum - ble Bum - ble Bum - ble Bum - ble Bee?
Mis - ter Hum - ble Bum - ble Bum - ble Bum - ble Bum - ble Bee.
Mis - ter Hum - ble Bum - ble Bum - ble
p
3
cresc.
Bum-ble Bum-ble Bee?
cresc.
pp

The Bee and the Butterfly

(Book Two, p. 29)

Margaret Eytinge

Marshall Bartholomew
Composed for this Series

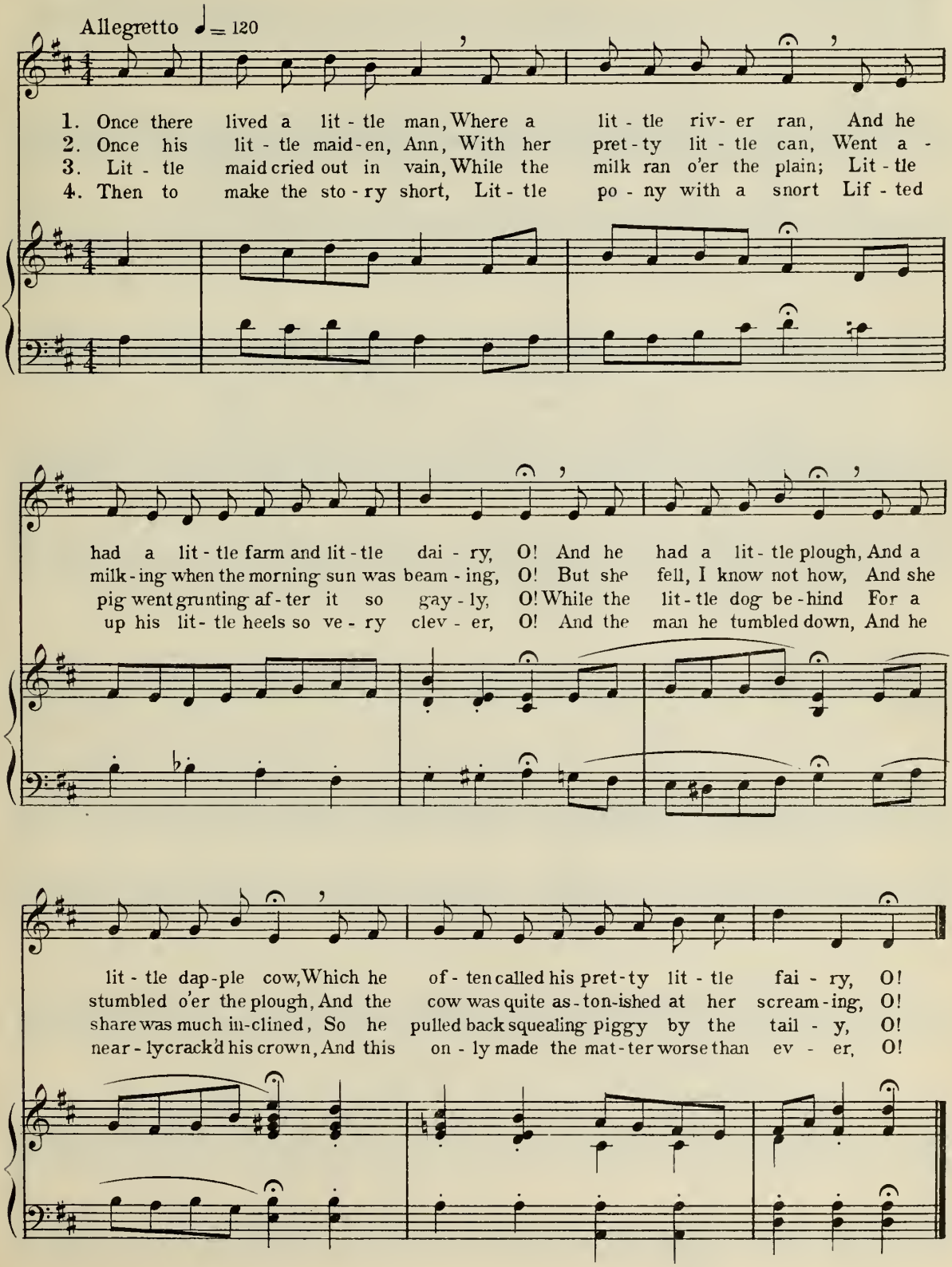


Old English Nursery Rhyme

(Book Two, p. 31)

Old Rhyme

Fanny Snow Knowlton
Composed for this Series



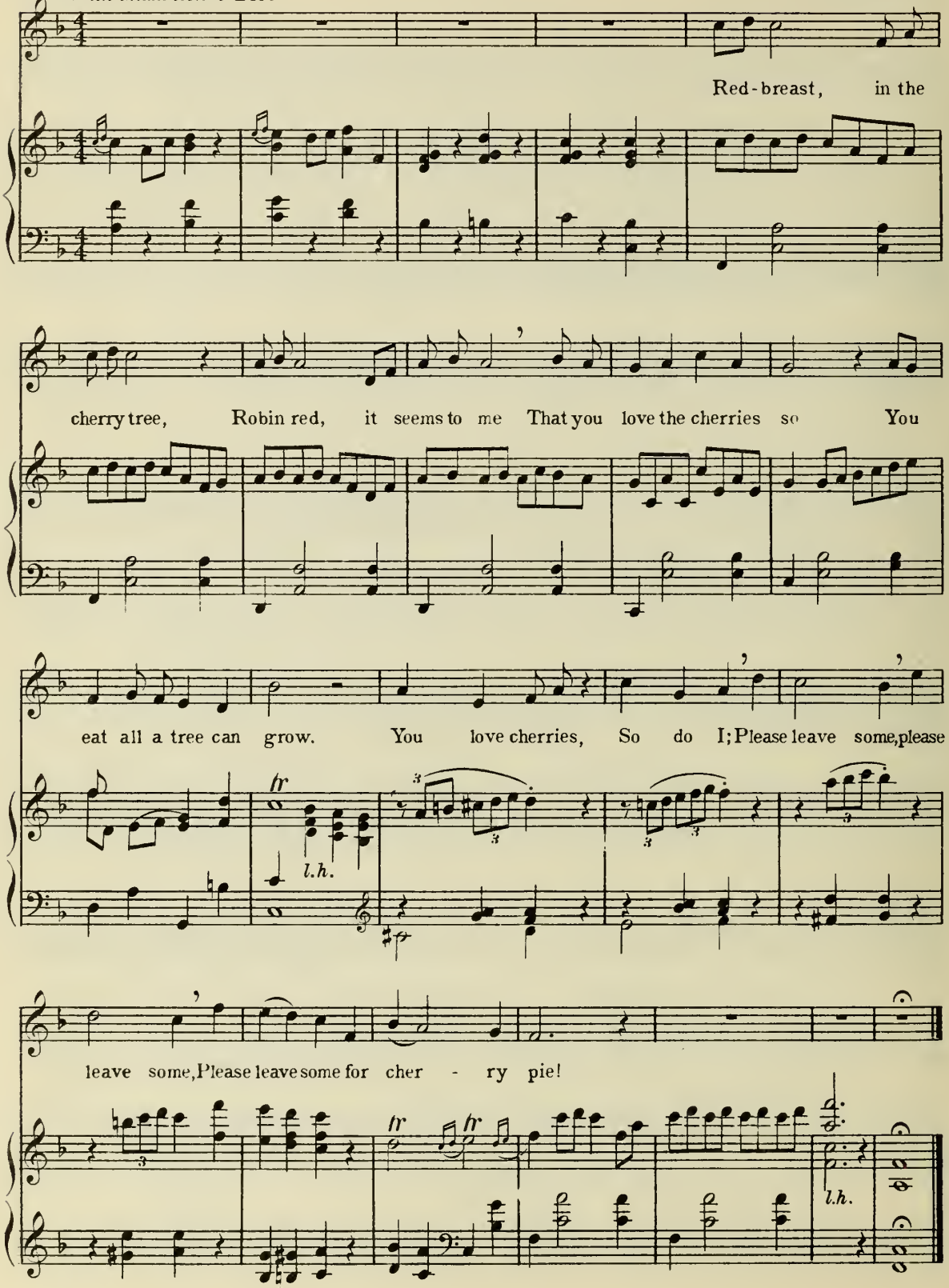
Redbreast in the Cherry Tree

(Book Two, p. 32)

Wilhelmina Seegmiller

W. Otto Miessner
Composed for this Series

With animation ♩ = 152



The Water Baby's Lullaby

(Book Two, p. 33)

Alice C. D. Riley

Jessie L. Gaynor
Composed for this Series



A New Year's Resolution

(Book Two, p. 34)

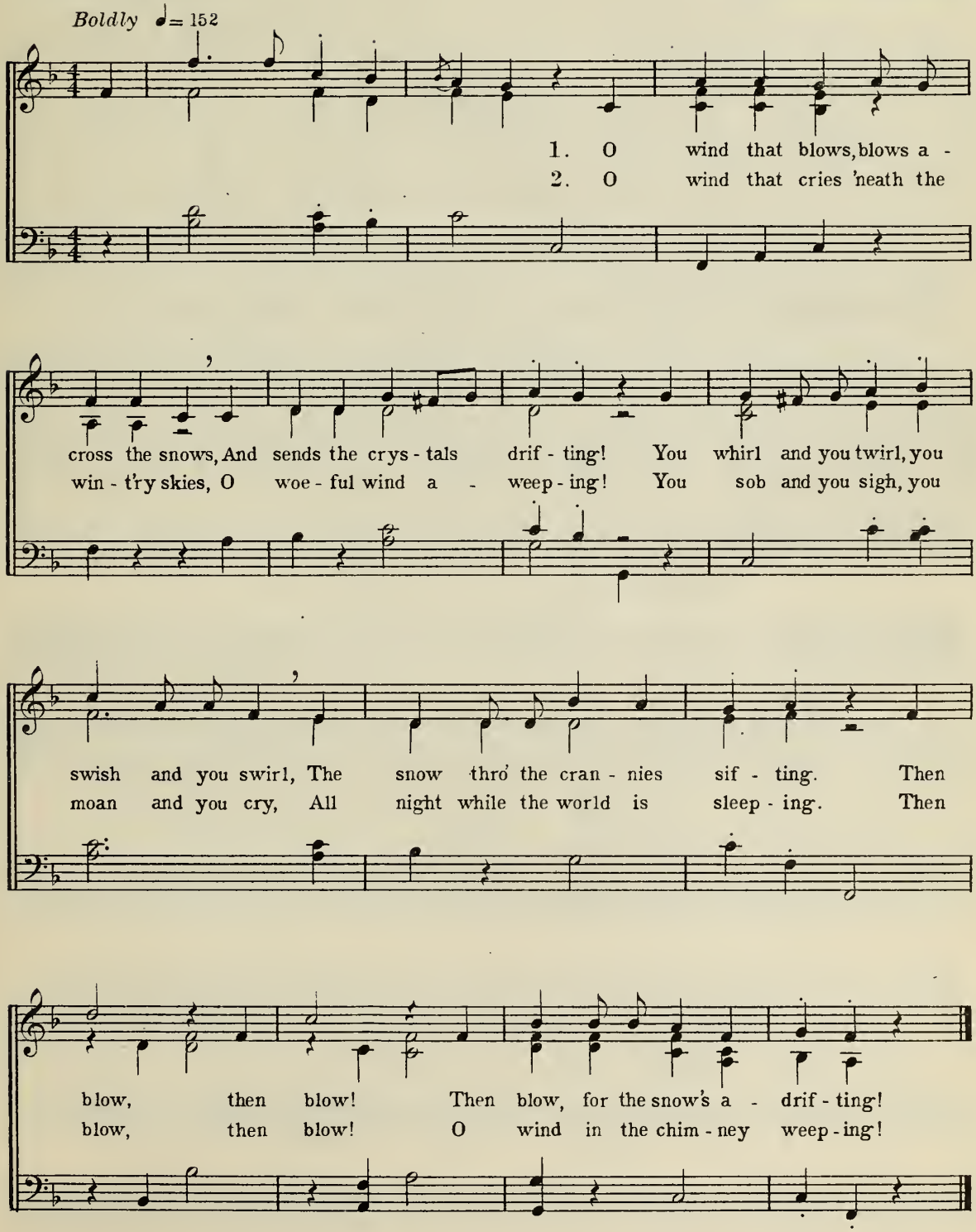
Nellie Poorman — Eb. Kuhn



O Wind that Blows

(Book Two, p. 35)

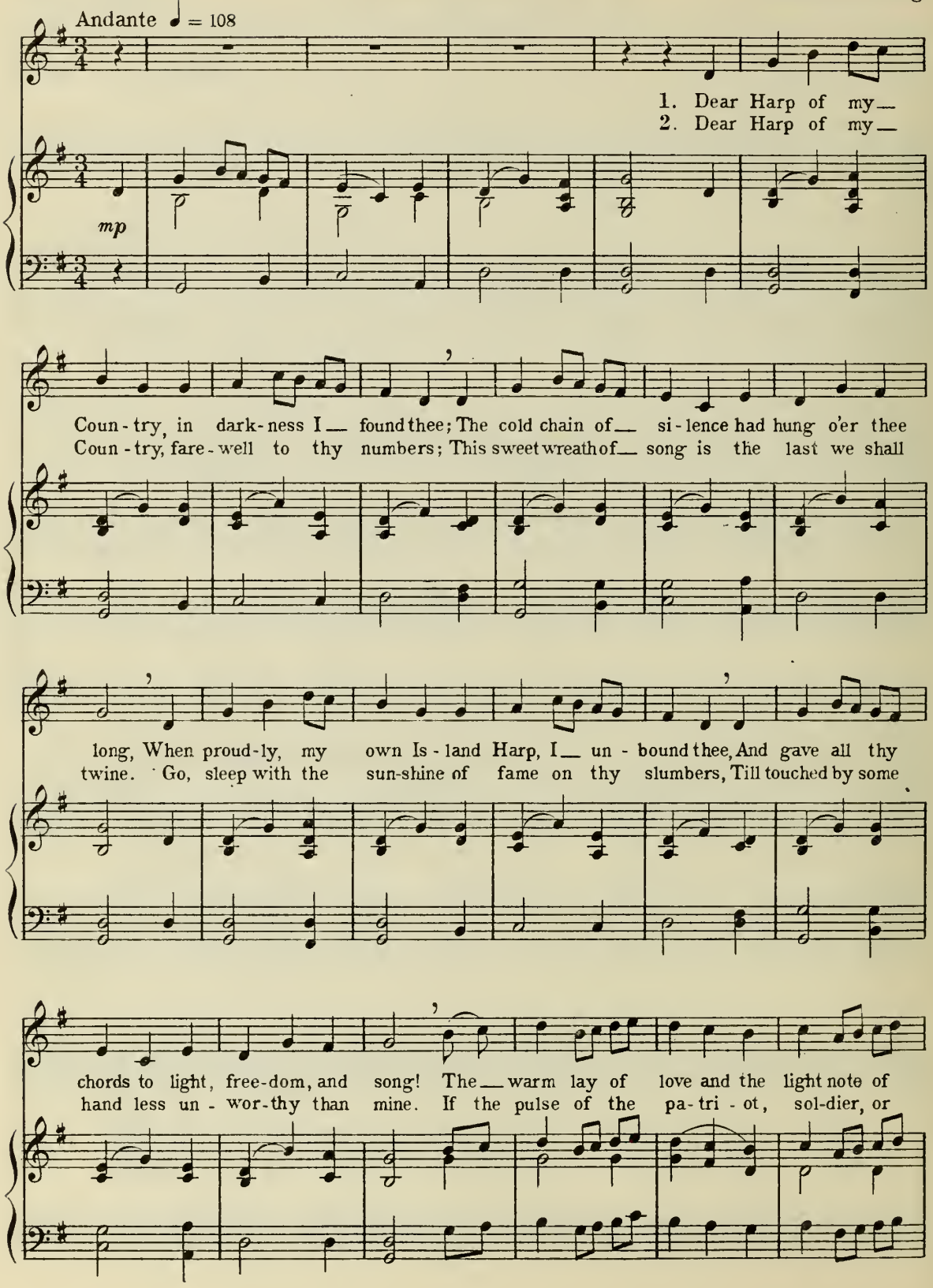
Alice C. D. Riley — Catharina van Rennes

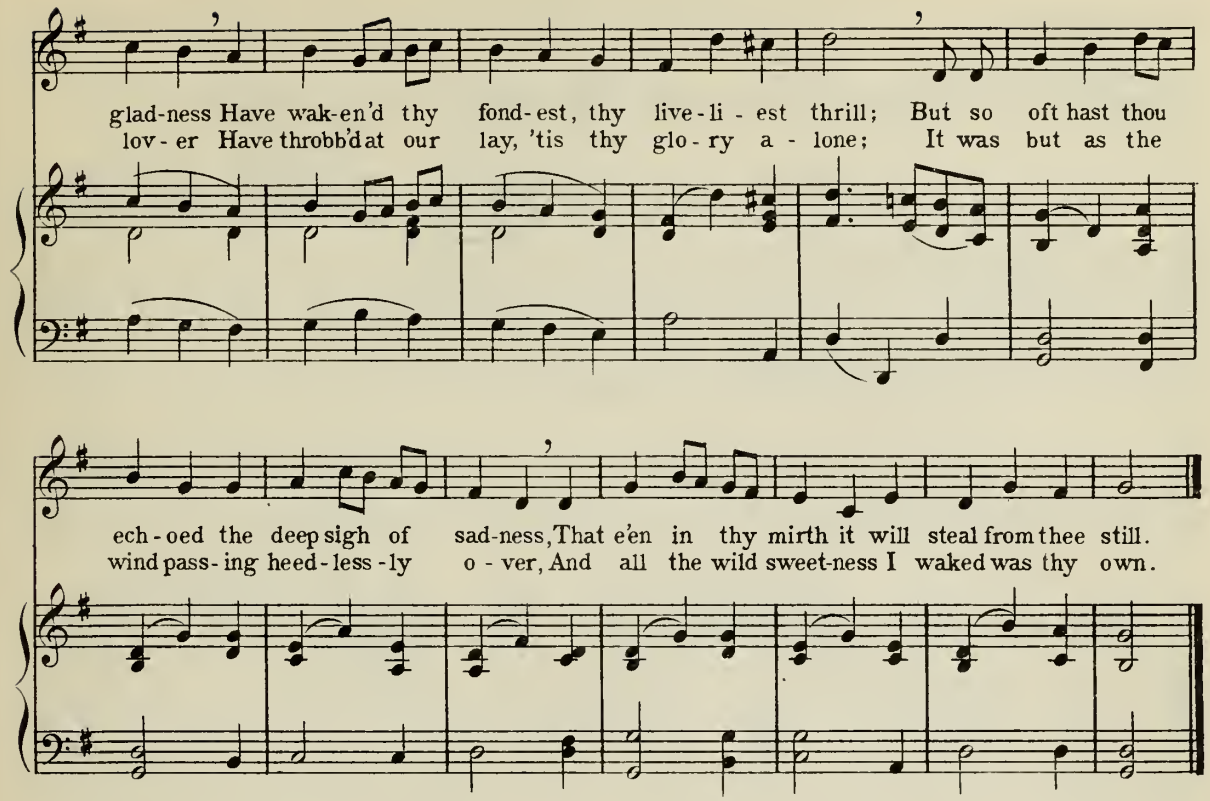


Dear Harp of My Country

(Book Two, p. 36)

Thomas Moore — Welsh Folk Song



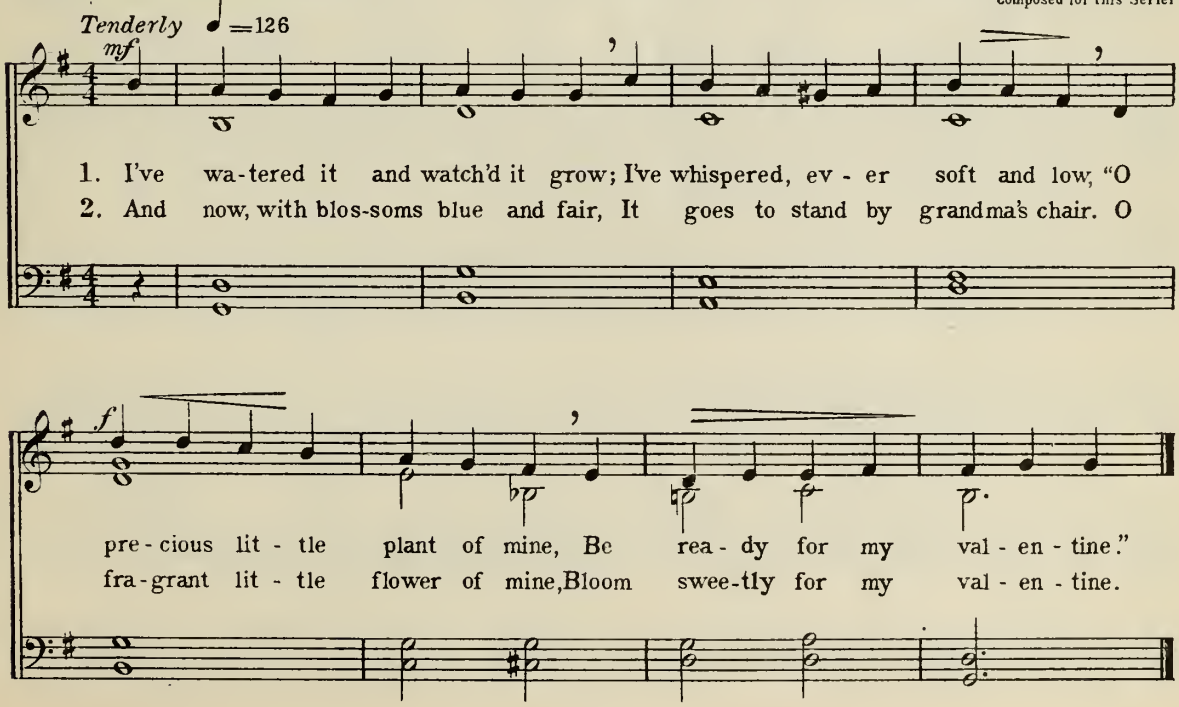


A Valentine for Grandma

(Book Two, p. 37)

From *The Youth's Companion*

Mrs. Crosby Adams
Composed for this Serier

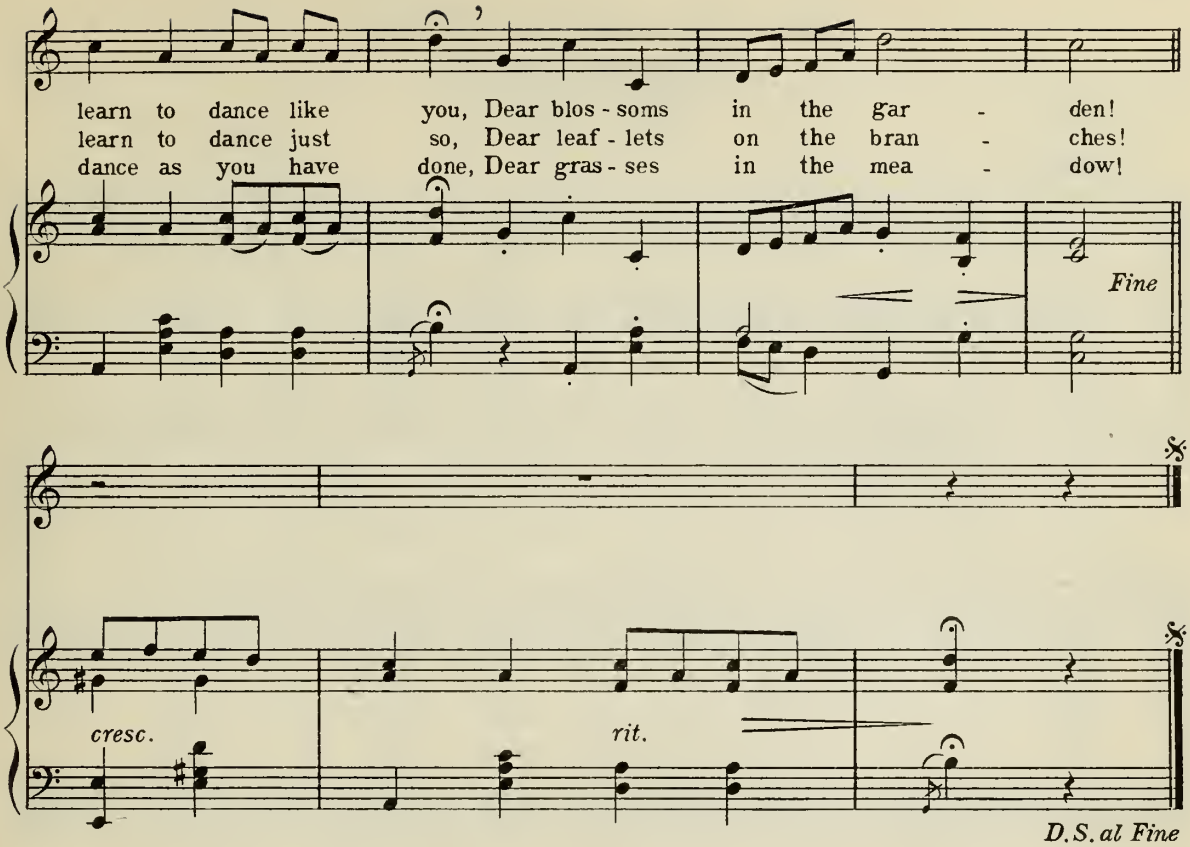


In the Garden

(Book Two, p. 38)

May Gillington — Annie E. Armstrong



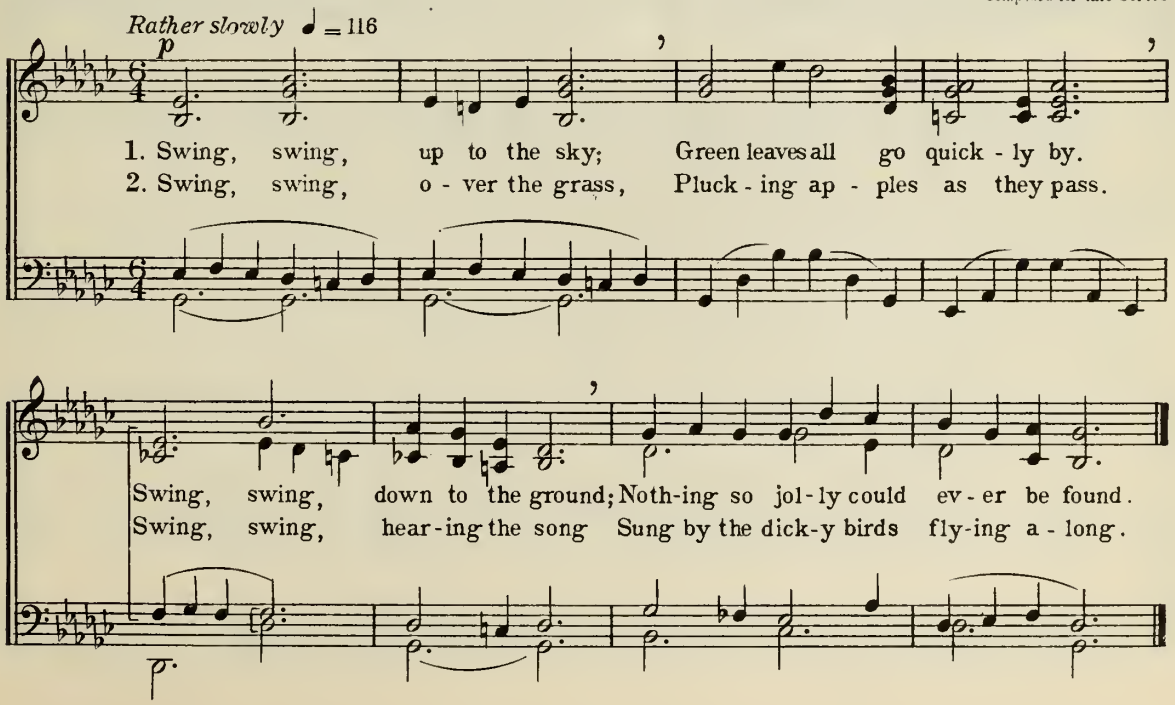


The Swing Song

(Book Two, p. 39)

Sidney Heath

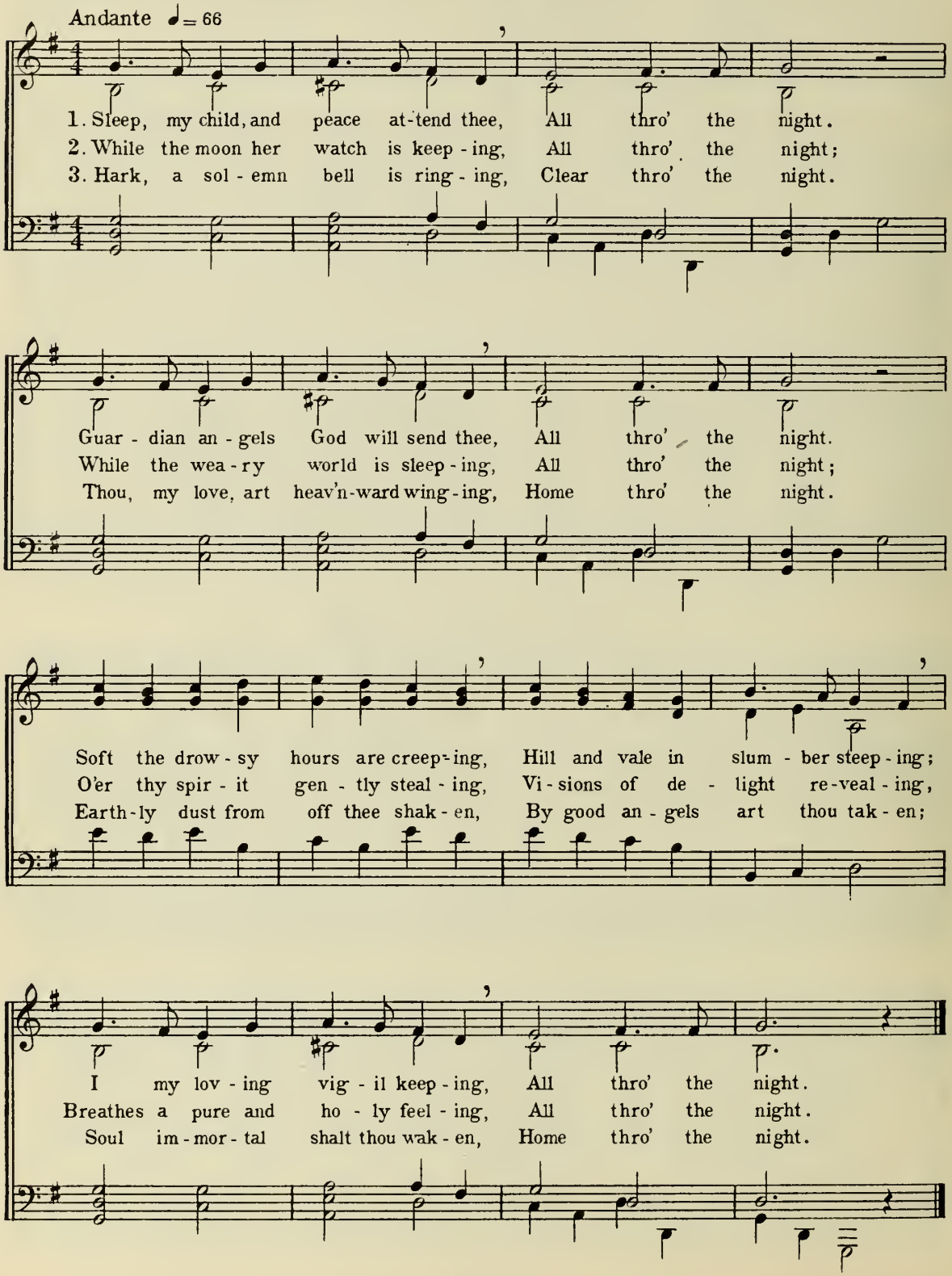
Horatio Parker
Composed for this Series



All Through the Night

(Book Two, p. 41)

Old Welsh Song — David Owen



Happy Pilgrim

(Book Two, p.42)

Abbie Farwell Brown
From the German

W. A. Mozart



The Snow

(Book Two, p. 42)

From *The Youth's Companion*

G. A. Grant-Schaefer
Composed for this Series

Lightly and rather quickly ♩ = 63

mp

1. From the clouds the flakes of snow Wan - der to the world be - low,
2. Now the wind be - gins to blow, Swif - ter, swif - ter comes the snow,

mp

Fall - ing ligh - tly, Sof - tly, white - ly, To the ground;
Fall - ing thick - ly, Rush - ing quick - ly, To the ground;

Fall - ing ligh - tly, Sof - tly, white - ly,
Fall - ing thick - ly, Rush - ing quick - ly,

Heap - ing drifts with - out a sound.
Heap - ing drifts with - out a sound.

The Apples

(Book Two, p. 43)

Lee Burns

Horatio Parker
Composed for this Series



The Homesick Lowlander

(Book Two, p. 44)

Ethel B. Howard

From the German

Tyrolese Folk Song

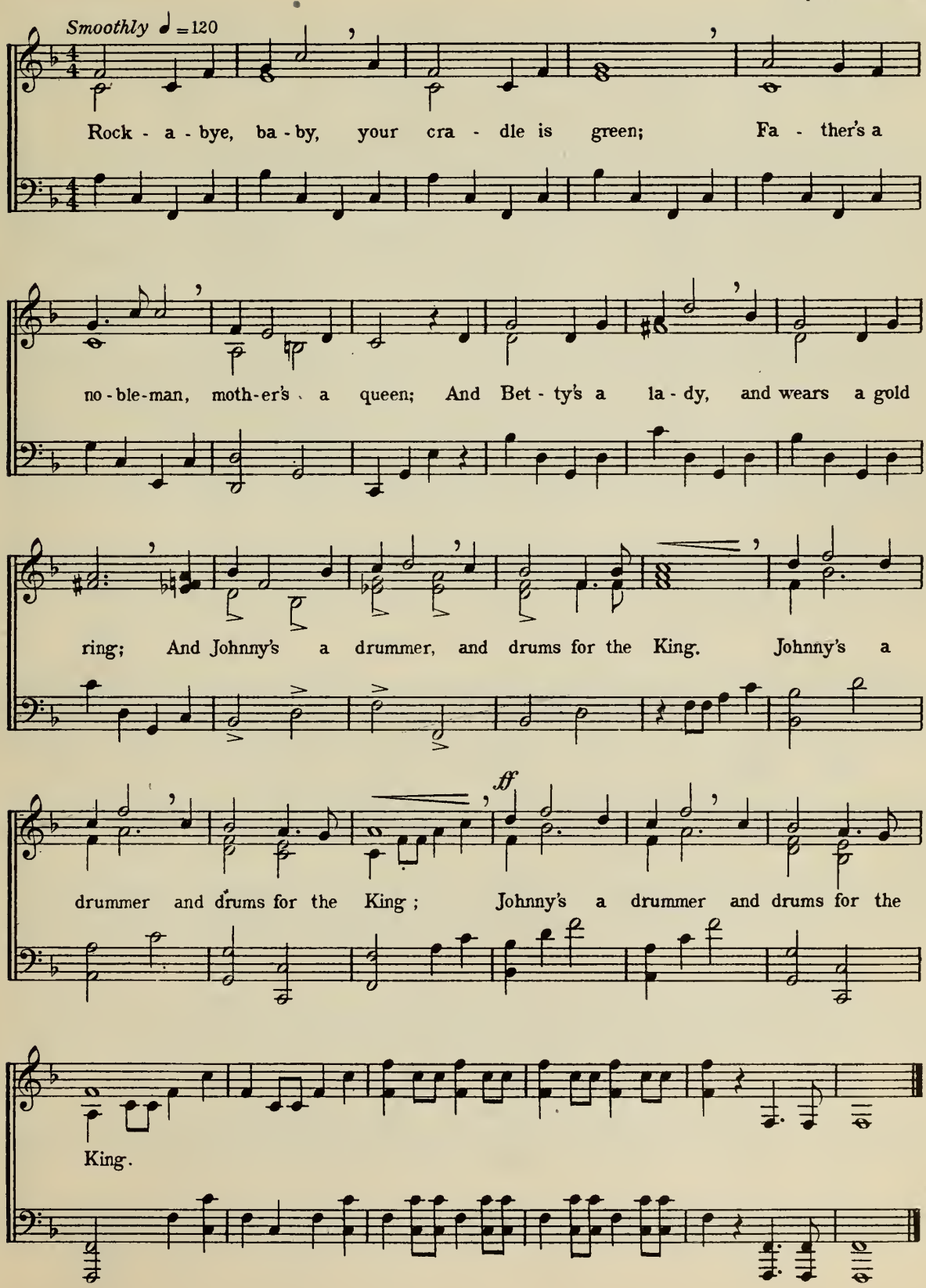


Rock-a-bye Baby

(Book Two, p. 44)

Mother Goose

Arthur Whiting
Composed for this Series



Katrina

(Book Two, p. 46)

Stella George Stern

William E. Haesche
Composed for this Series



The Dream Peddler

(Book Two, p. 47)

Lucy M. Blinn

Marshall Bartholomew
Composed for this Series

Moderato ♩ = 116

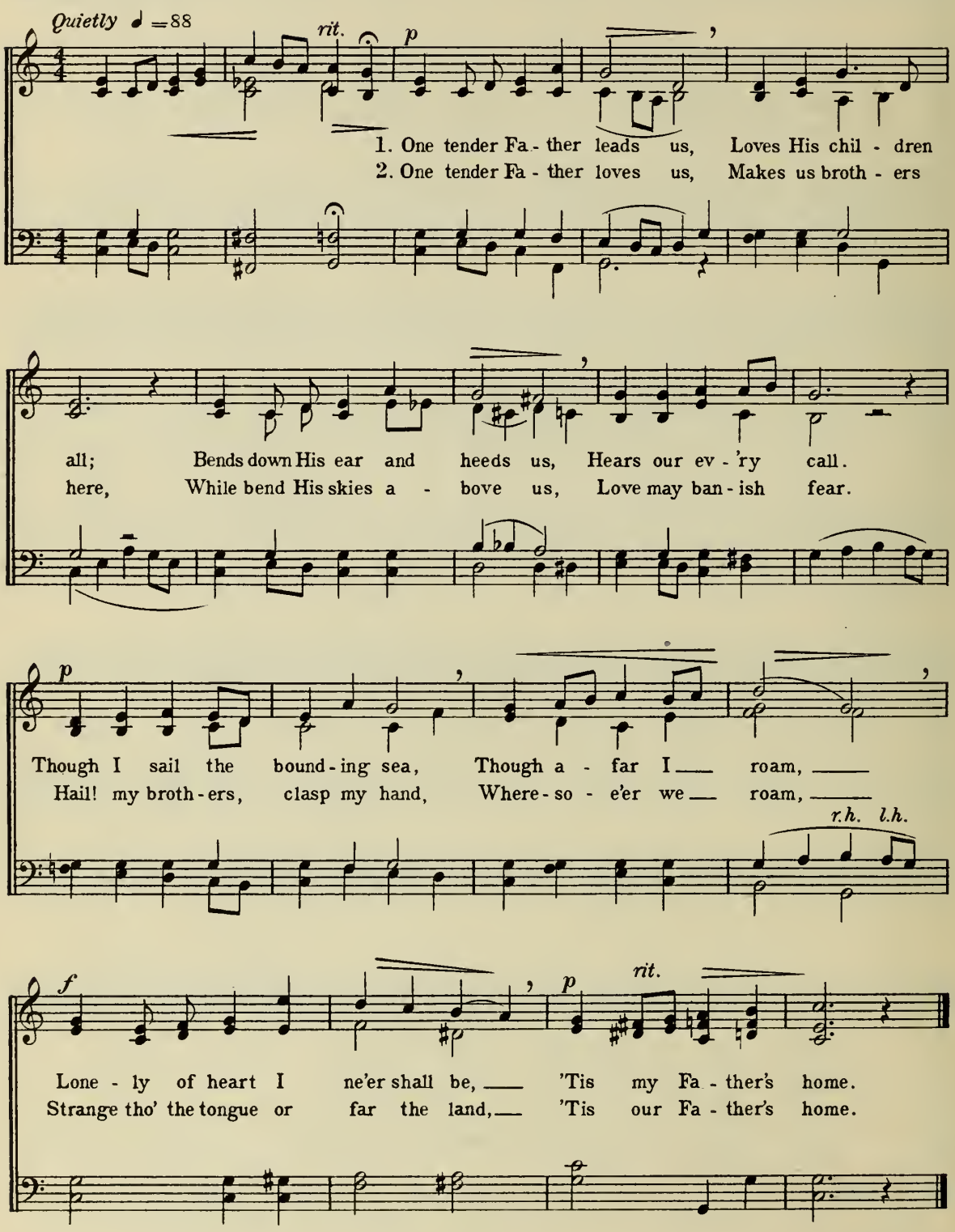


Our Father's Home

(Book Two, p. 48)

Alice C. D. Riley — Catharina van Rennes

From the Dutch

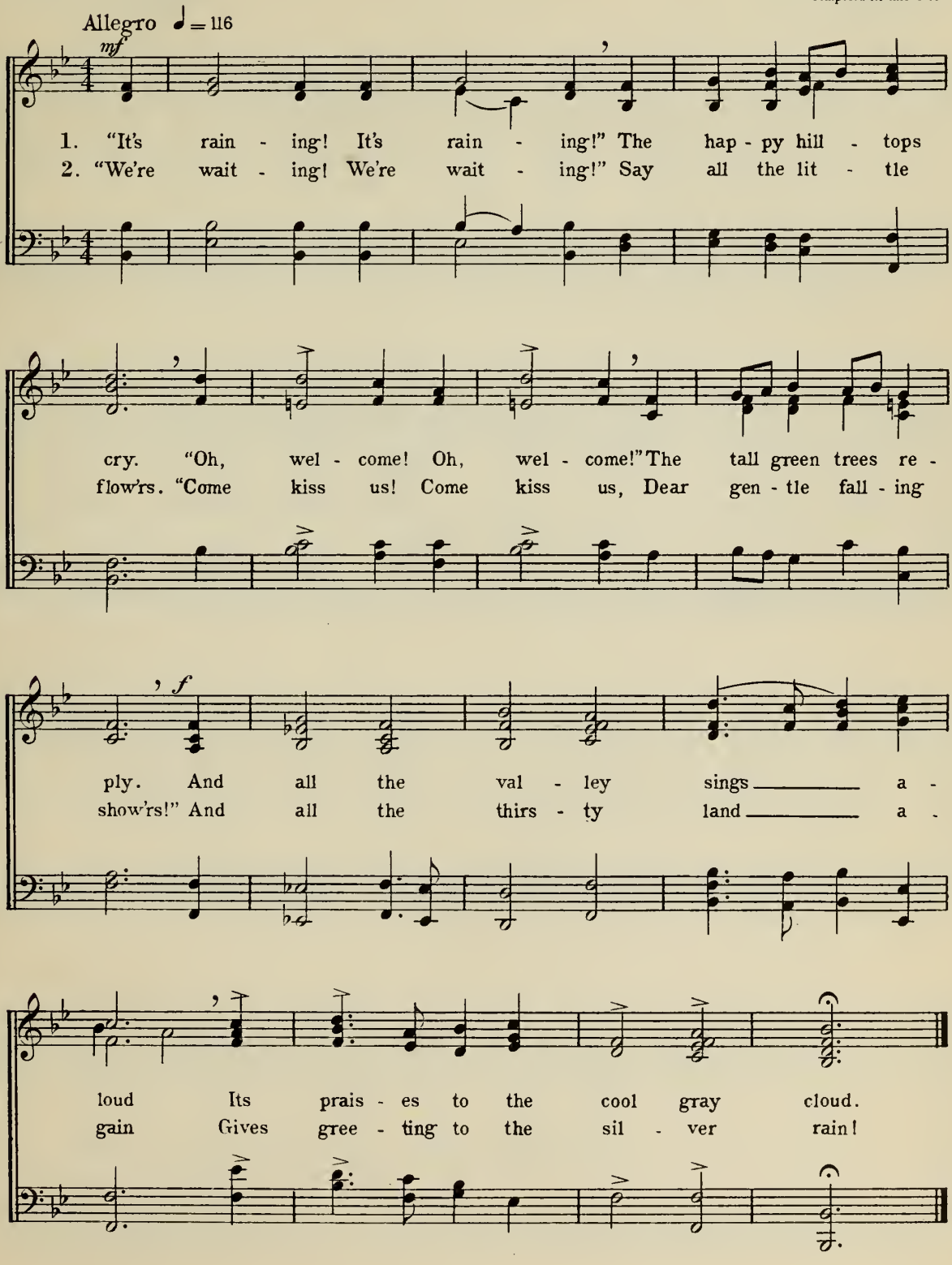


The Rain

(Book Two, p. 49)

Alice V. L. Carrick

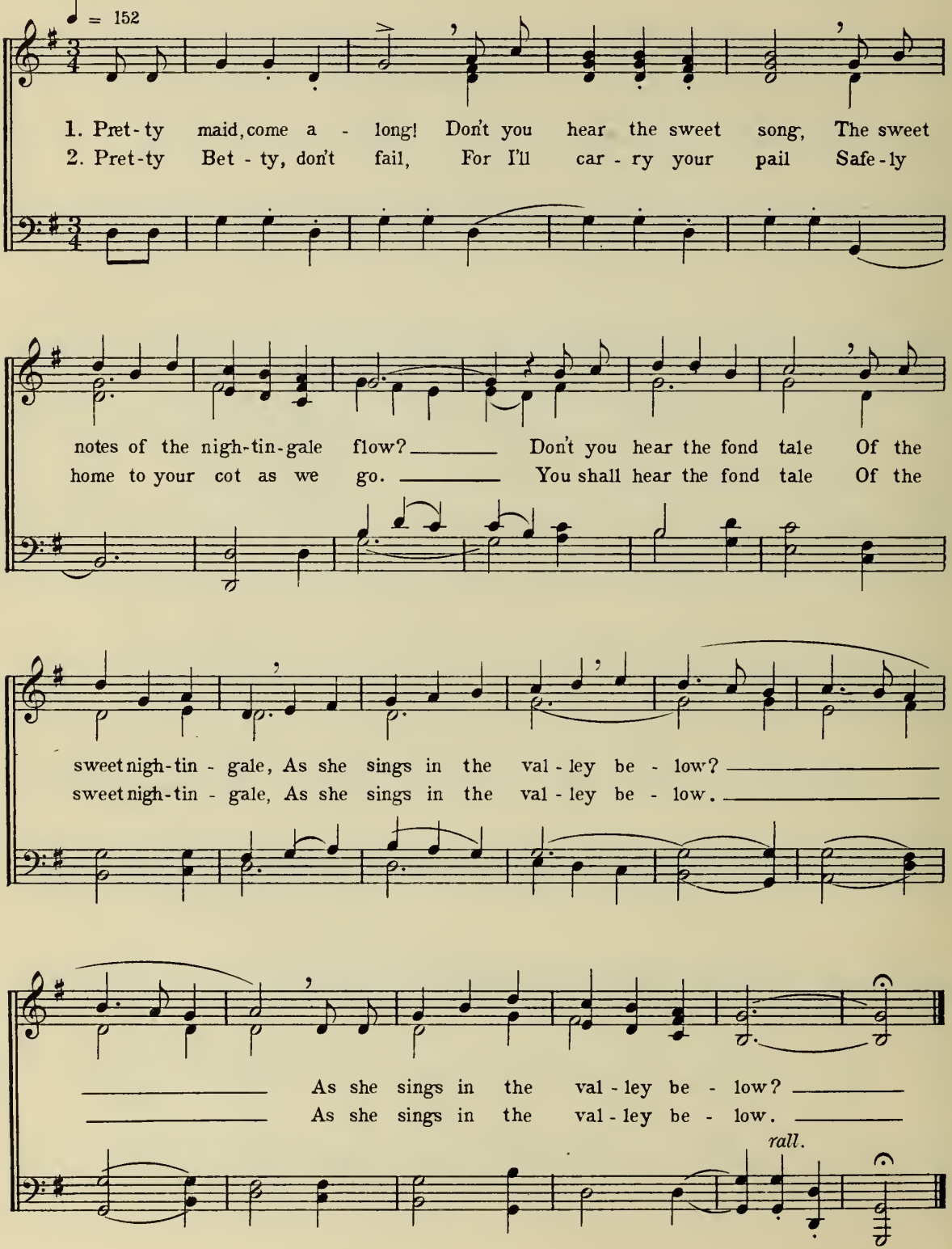
Max Bruch
Composed for this Series



Sweet Nightingale

(Book Two, p. 50)

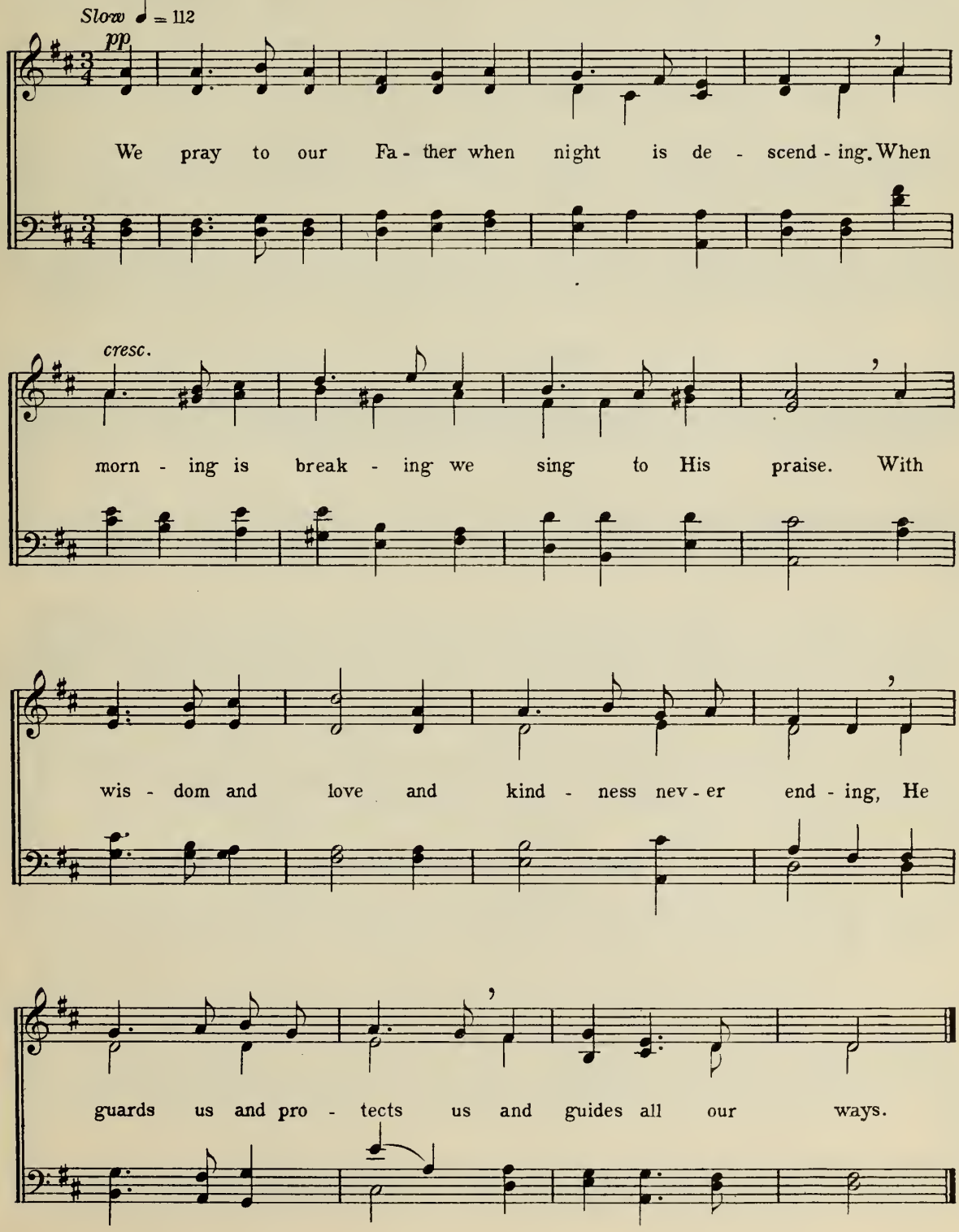
Old English Song — English Folk Song



Praise to the Father

(Book Two, p. 51)

Anna G. Whitmore — Ancient Dutch Folk Song

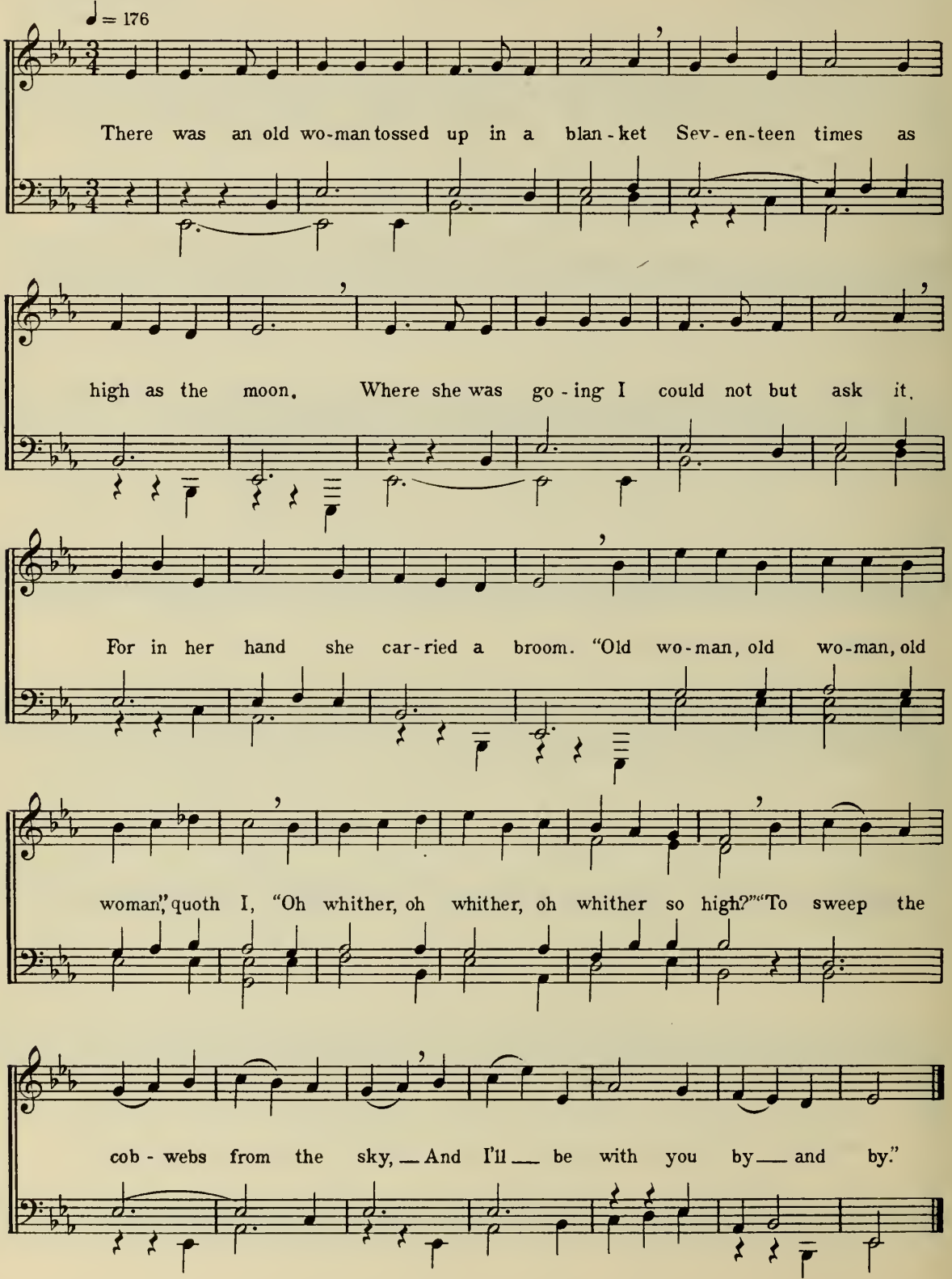


The Old Woman Tossed Up in a Blanket

(Book Two, p.52)

Old English Song

English Folk Song

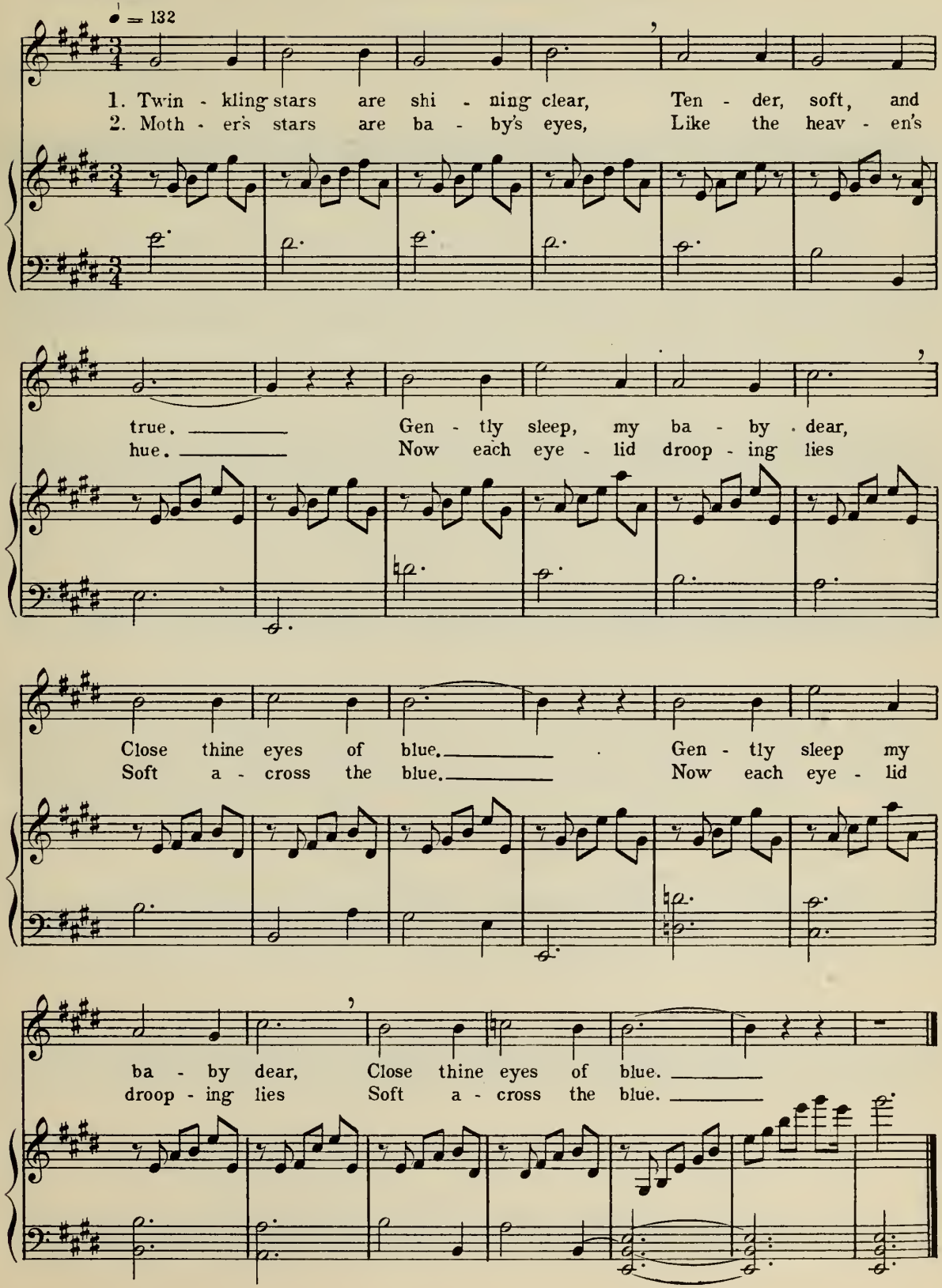


Small Stars

(Book Two, p. 53)

Alice E. Sollitt
From the Swedish

Elsa Uppling



There's Nothing Like the Rose

(Book Two, p. 54)

Christina G. Rossetti

Adolf Weidig
Composed for this Series



The Four-Leaf Clover

(Book Two, p. 54)

Dora H. Stockman — Gaetano Donizetti

Andantino ♩ = 80

p

I've been hun-ting in the mea-dow Where the crim-son clo-ver blows, Just to

see if I could find the place The four-leaf clo-ver grows. If I

ev-er, ev-er find it, All the pre-cious seeds I'll pluck, And I'll

sow the fields and mea-dows So that all may have good luck.

The Way the Rain Behaves

(Book Two, p. 55)

From *Blossoms by the Way*

Alfred G. Wathall
Composed for this Series

Allegro ♩ = 160

mf

1. Beat - ing the clo - ver Un - der and o - ver;
2. Pel - ting the gar - den, Beg - ging no par - don,
3. Drub - bing and rub - bing, All the leaves scrub - bing;
4. Splash - ing and dash - ing, Mer - ry drops clash - ing,

Toss - ing it thith - er, Fling - ing it hith - er;
Though all the ro - ses Fall on their no - ses;
Then the trees shak - ing, Leav - ing them quak - ing;
Each oth - er hus - tling; Oh, what a bus - tling!

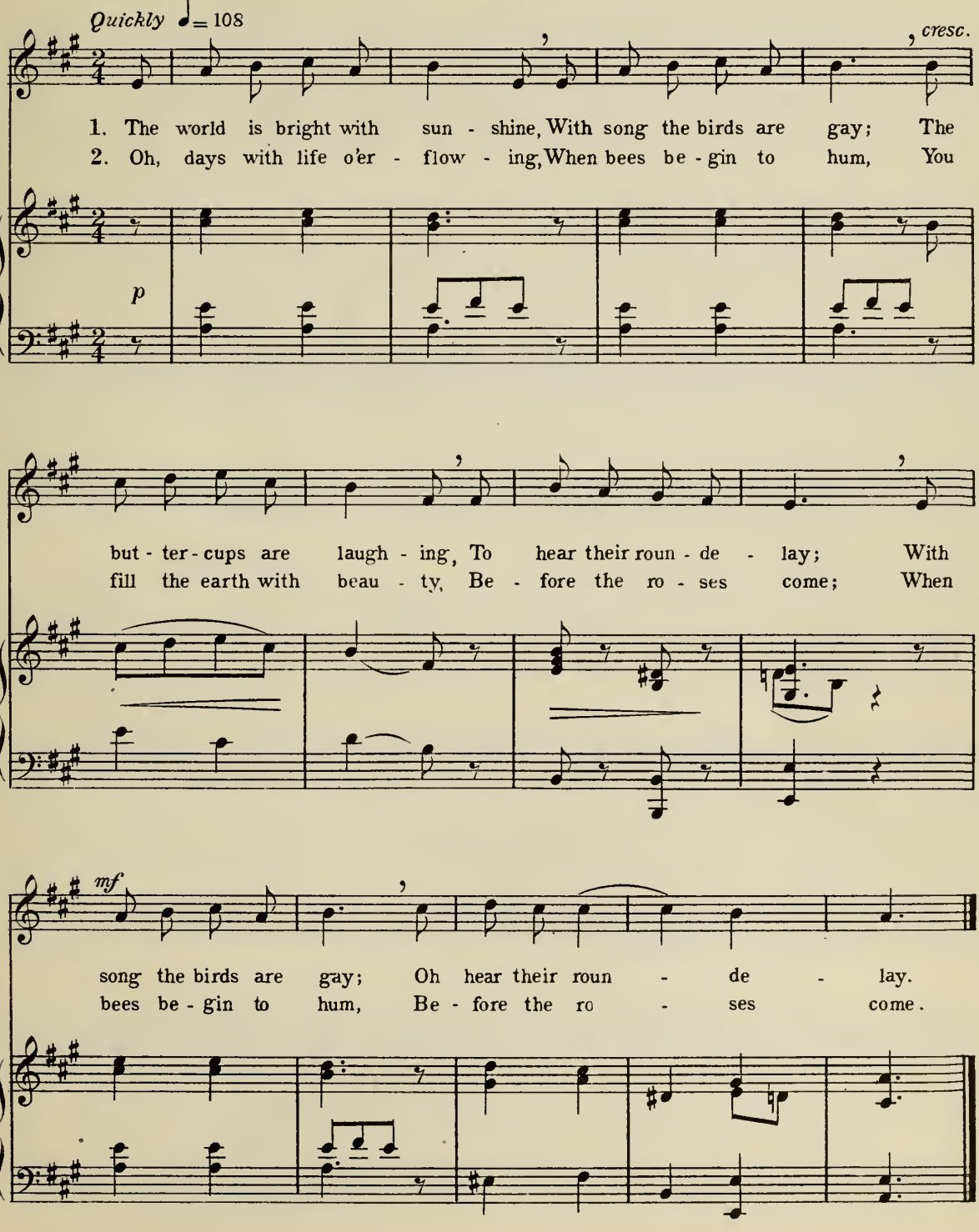
sf *rit.*

This is the way the rain be - haves!
This is the way the rain be - haves!
This is the way the rain be - haves!
This is the way the rain be - haves!

Before the Roses Come

(Book Two, p. 56)

Elsie Cobb — French Folk Song

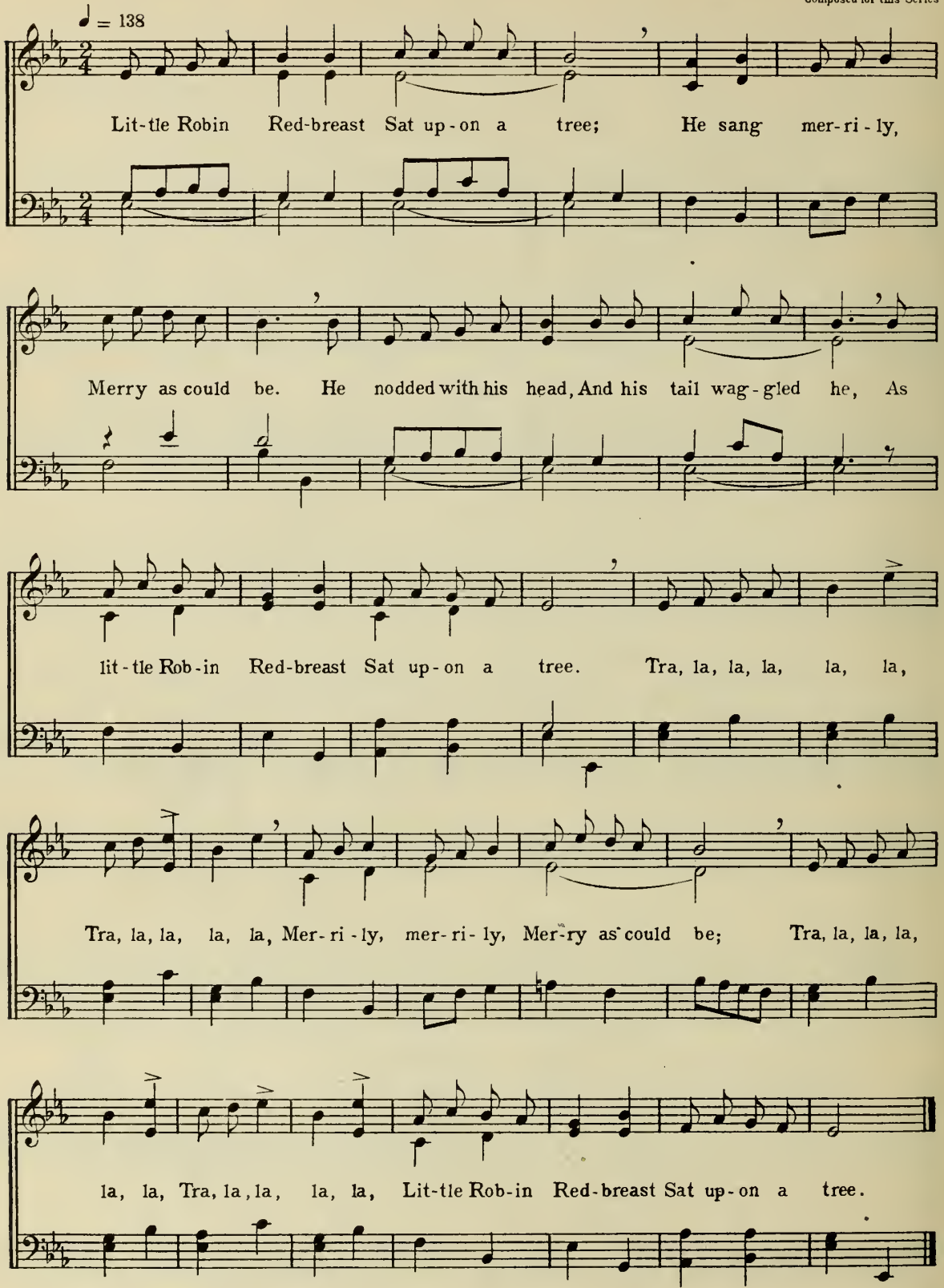


Cock Robin

(Book Two, p. 57)

From *Cradle Songs*

Marshall Bartholomew
Composed for this Series



May Day

(Book Two, p. 58)

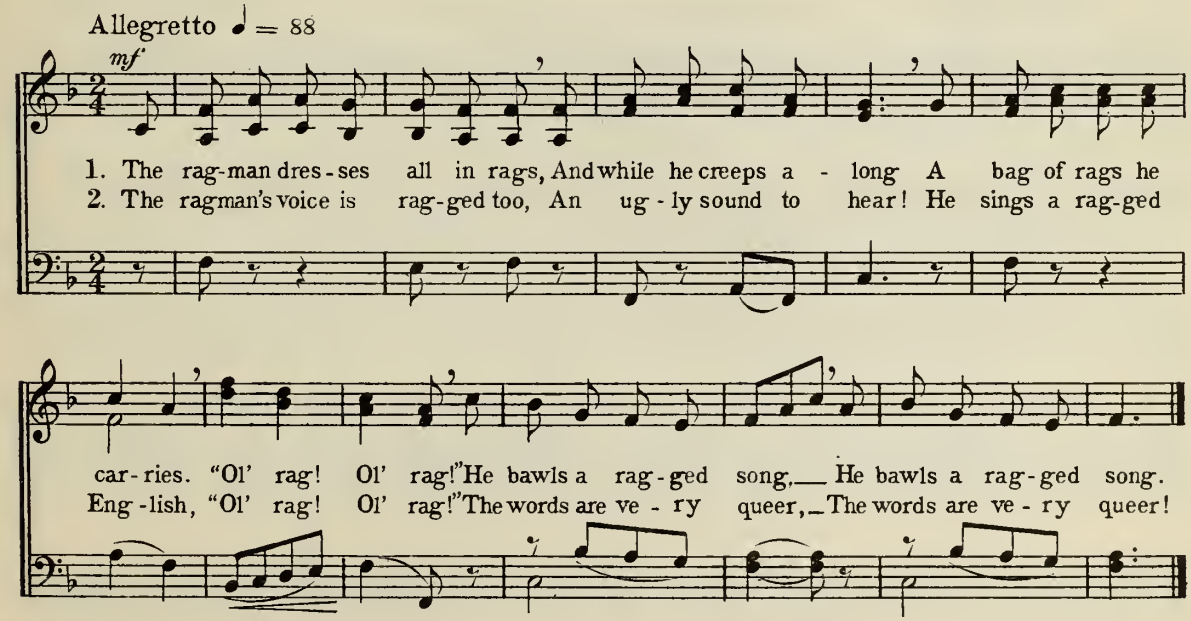
Abbie Farwell Brown — French Folk Song



The Ragman

(Book Two, p. 59)

Abbie Farwell Brown — German Folk Song



What the Little Bird Said

(Book Two, p. 60)

Virginia Baker

Paul Bliss
Composed for this Series

Allegretto ♩ = 132

1. A lit-tle bird perch'd on my win-dow sill And sway'd and swung in the morning breeze, And
2. Oh, tell me where would swing our pretty nests, And where would cra-dle our ba-by brood, If
3. "With-in the bark up-on the stur-dy trees We find the food that we like to eat, And
4. "You lit-tle chil-dren, lit-tle boys and girls, Who love the birds and would have them stay, Oh,

this is the song, this is the song, The song that he sang to me. "Oh,
nev-er a tree, nev-er a tree, Through-out all the coun-try stood. Oh,
shel-ter-ing leaves, shel-ter-ing leaves, Pro-tect from the sun's fierce heat. Oh,
plant ma-ny trees, plant ma-ny trees, On this sun-ny Ar-bor Day. For

what would we do, what would we do if there were no trees? Oh,

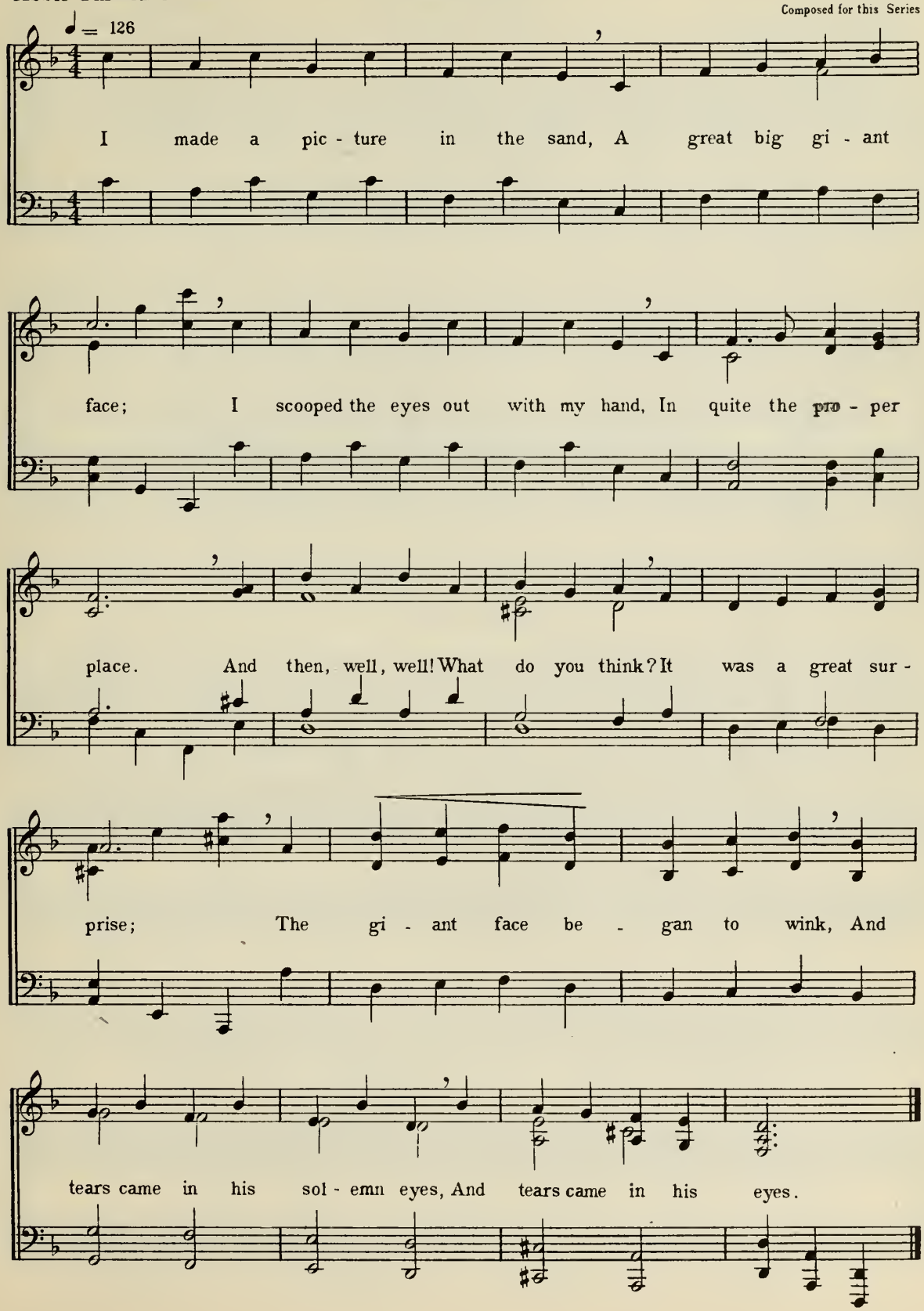
what would we do, what would we do if there were no trees?"

Sand Wells

(Book Two, p. 61)

Abbie Farwell Brown

W. B. Olds
Composed for this Series

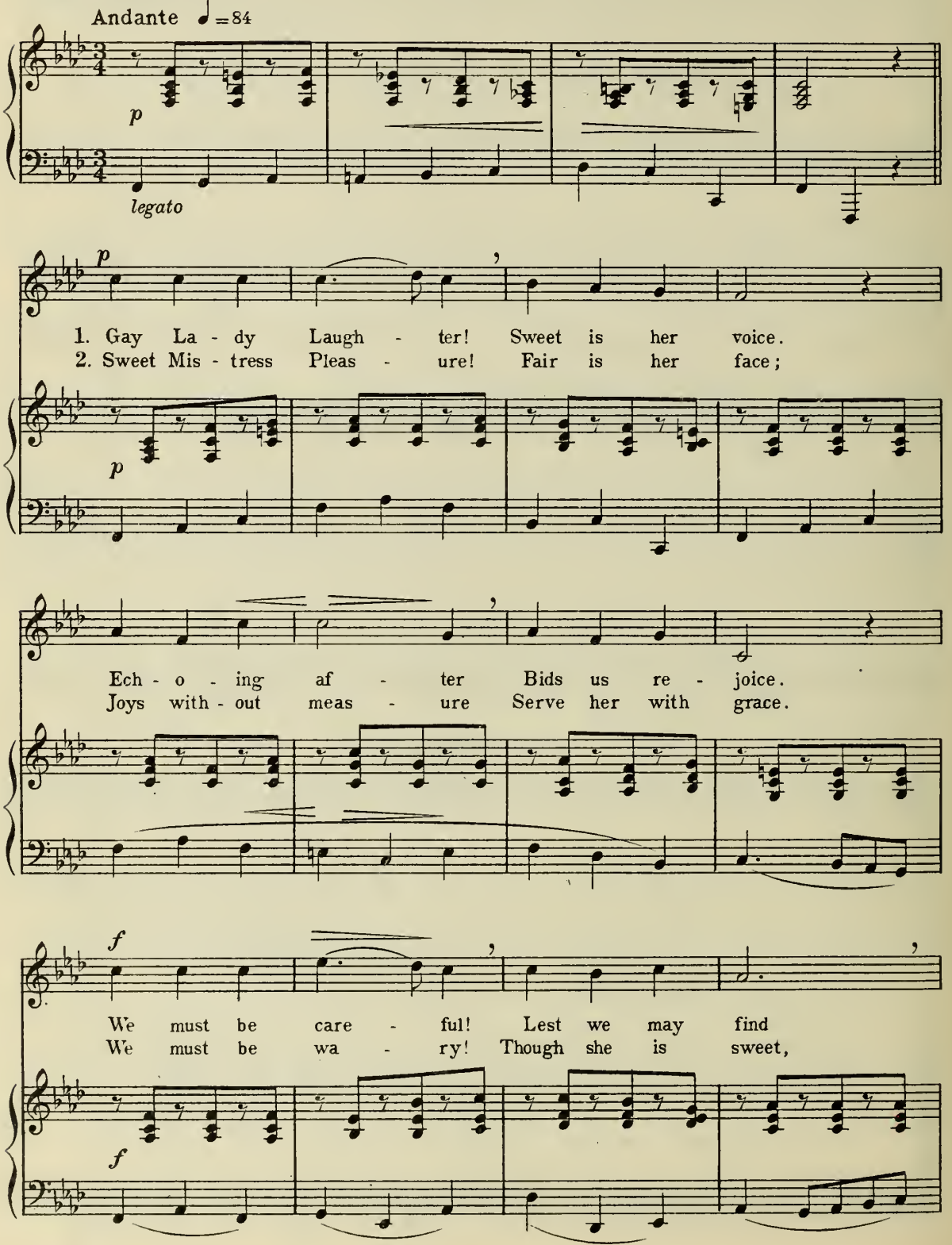


Be Careful

(Book Two, p.62)

Abbie Farwell Brown
From the French

Félicien David

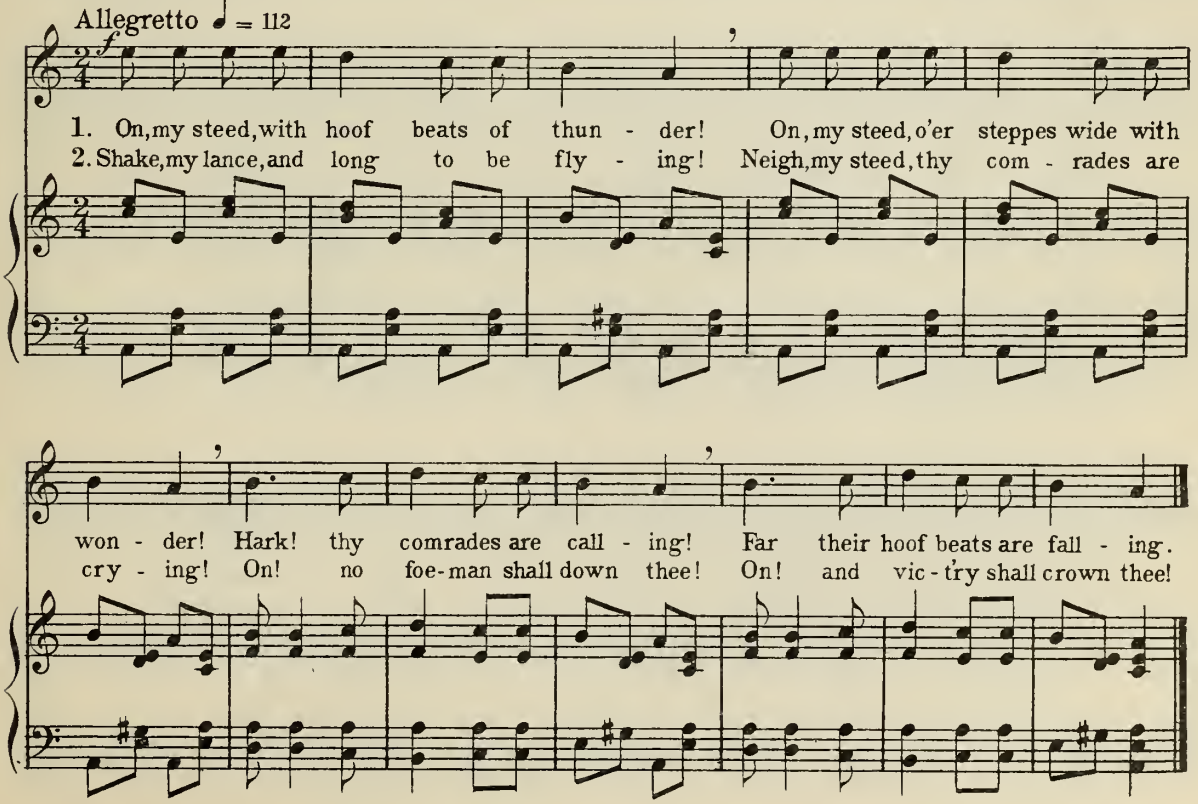




A Song of the Steppes

(Book Two, p. 63)

Alice C. D. Riley — Russian Folk Song



The Rainbow Dress

(Book Two, p. 62)

Miriam Clark Potter — Bohemian Folk Song



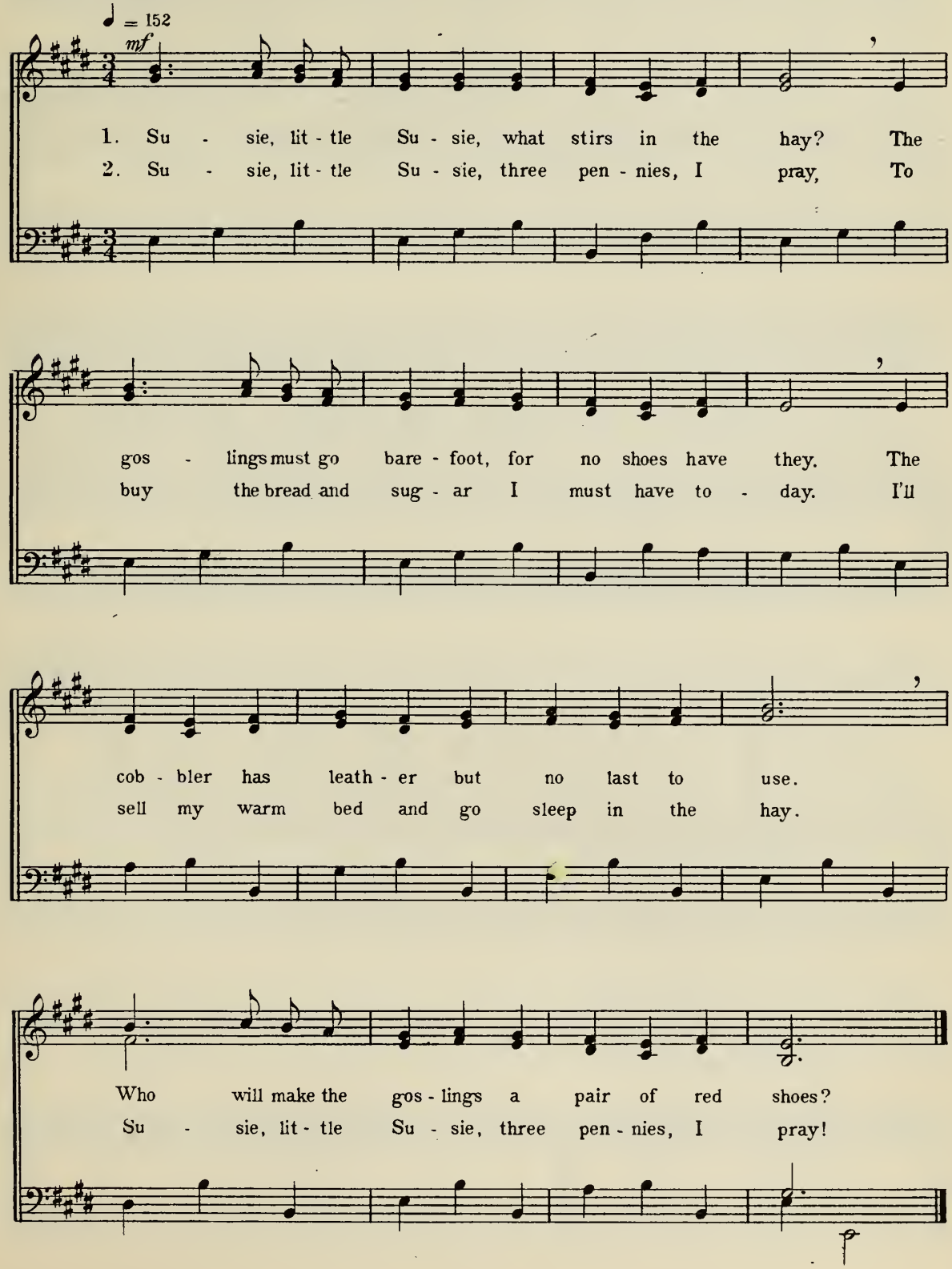
Susie, Little Susie

(Book Two, p. 65)

Ethel B. Howard

From the German

German Folk Song



Hollyhock

(Book Two, p. 66)

Kate Forman

Fanny Snow Knowlton

Composed for this Series



The Voyagers

(Book Two, p. 67)

May Gillington — Frank L. Moir

Moderato ♩ = 138

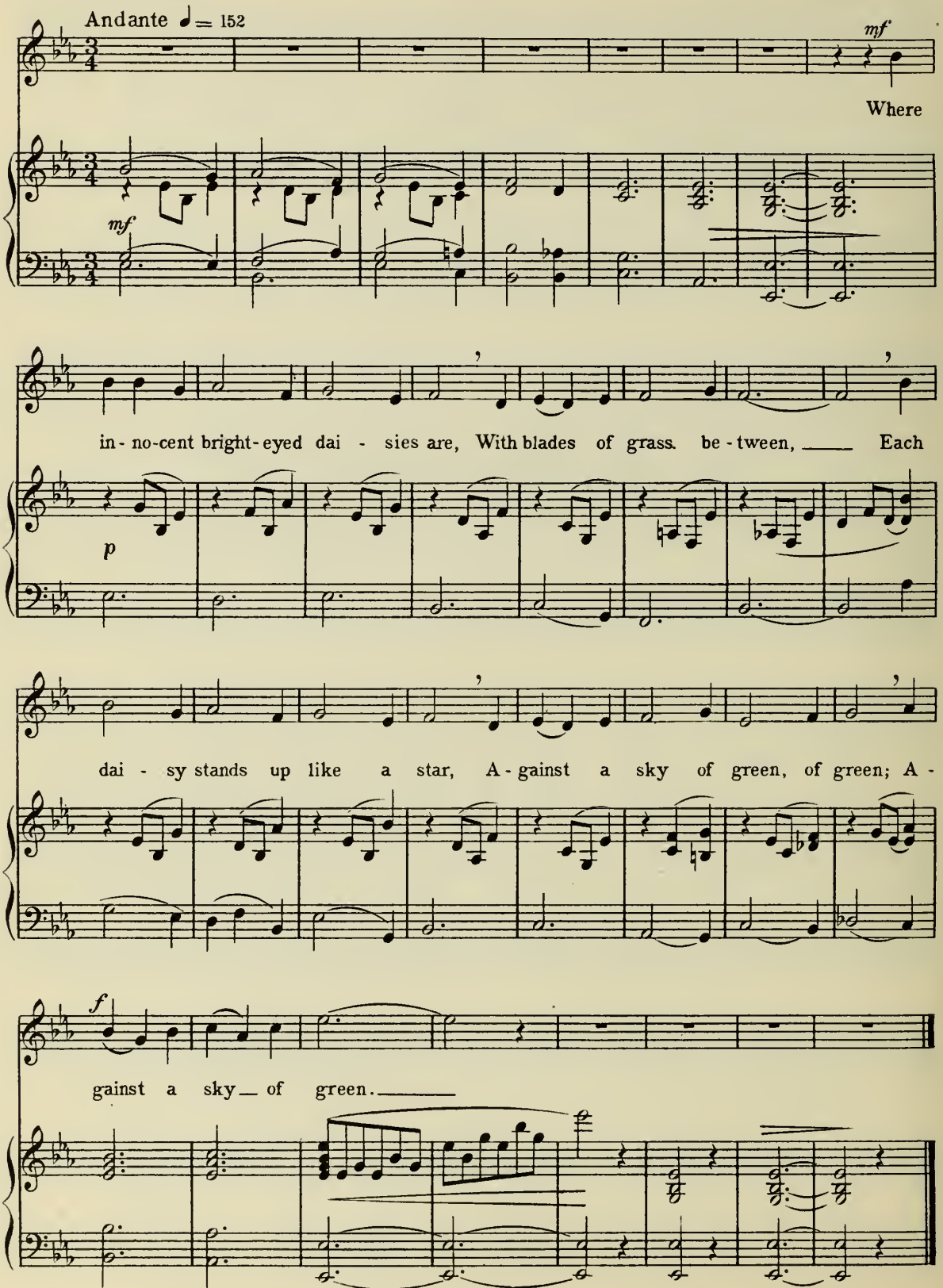


Daisies

(Book Two, p. 68)

Christina Rossetti

A. L. Abel



Woodland Lessons

(Book Two, p. 68)

Caroline Fuller — Swedish Folk Dance

Brightly ♩ = 108

f

1. School is out and we are go - ing Where the pret - ty sha - dy brook
2. Lis - ten to the wood - land crea - tures, As they whis - per les - sons sweet;

Thro' the sun - lit field is flow - ing. Ev - 'ry - one is gay,
Ser - mons from the best of preachers, Mak - ing chil - dren good.

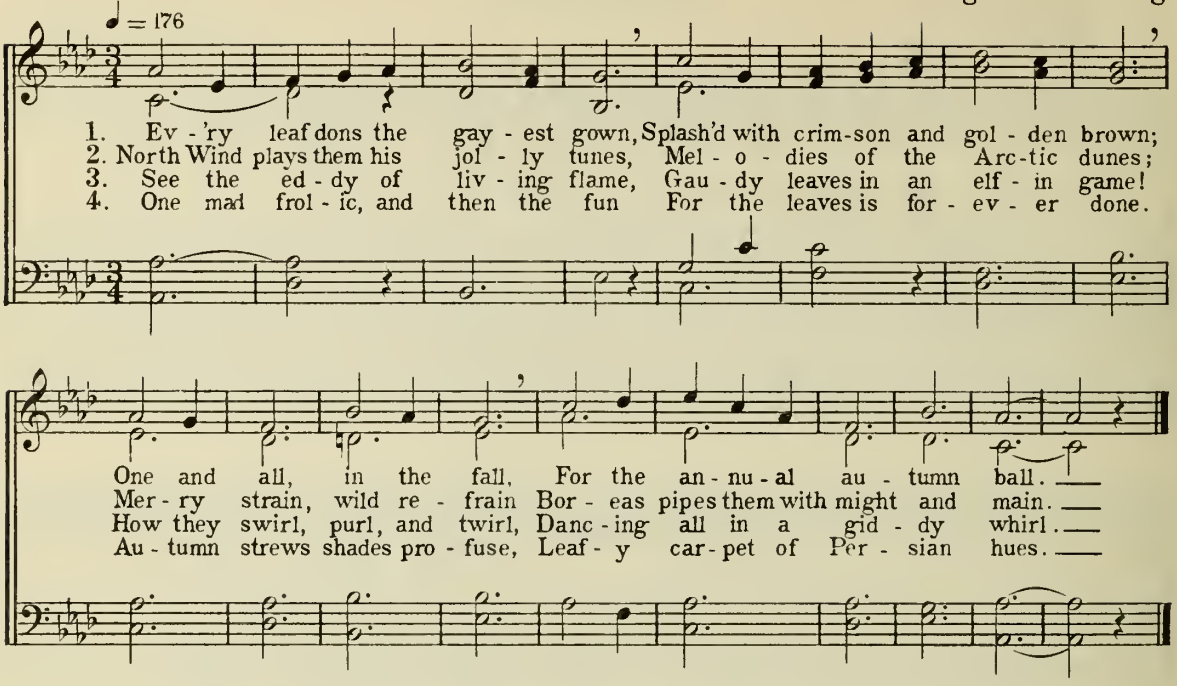
Glad to leave the wea - ry book, Glad to seek the for - est nook.
Wa - ter cool for bare brown feet, Far a - way from ci - ty heat;

Where the cool deep grass is grow - ing, We will learn to play.
How we love our na - ture teach - ers, In the fra - grant wood.

Dance of the Leaves

(Book Two, p. 69)

Nellie Poorman — English Folk Song



Autumn Song

(Book Two, p. 70)

Abbie Farwell Brown — Horatio Parker



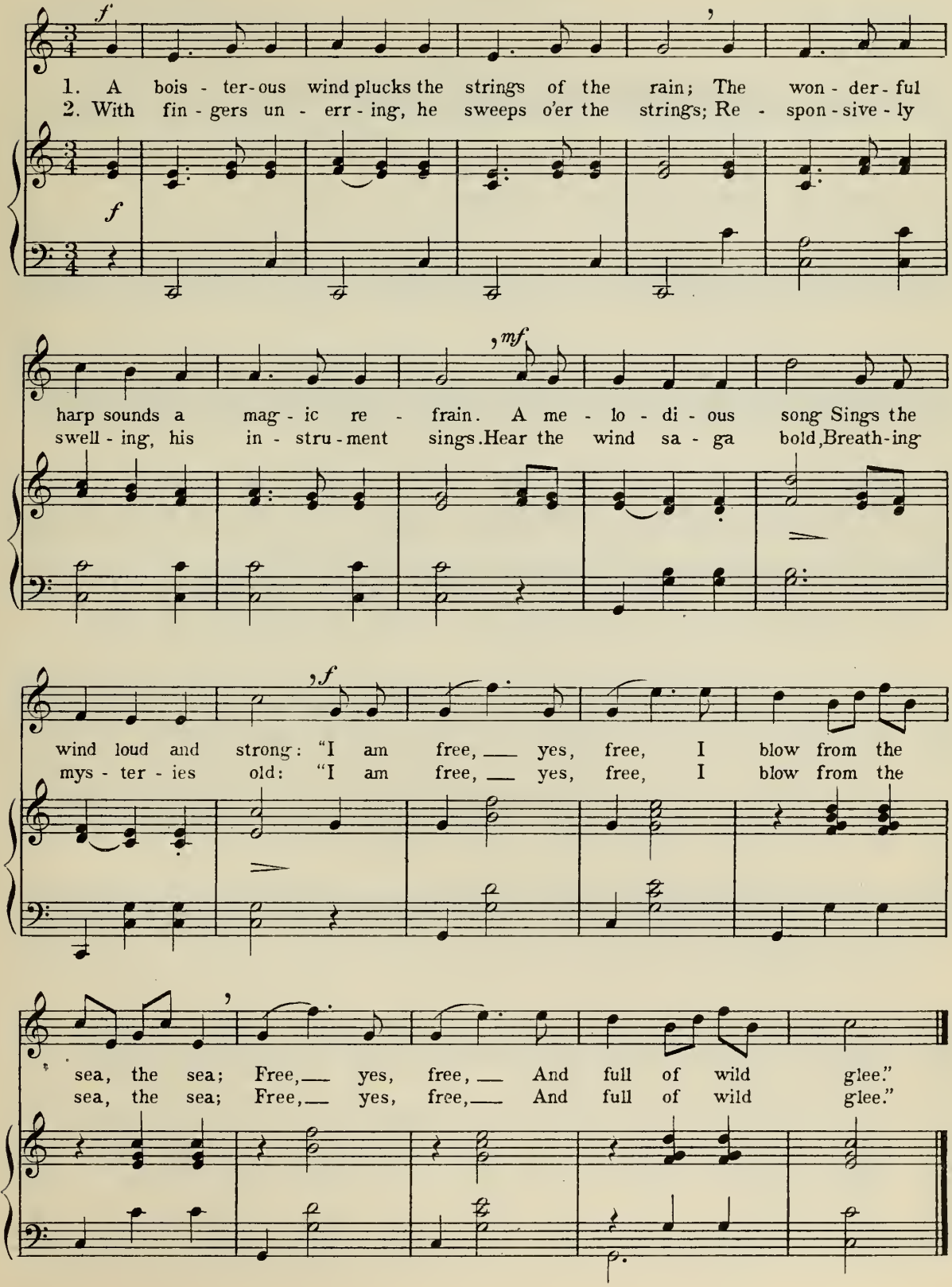
The Rain Harp

(Book Two, p. 71)

Nellie Poorman

Tyrolese Folk Song

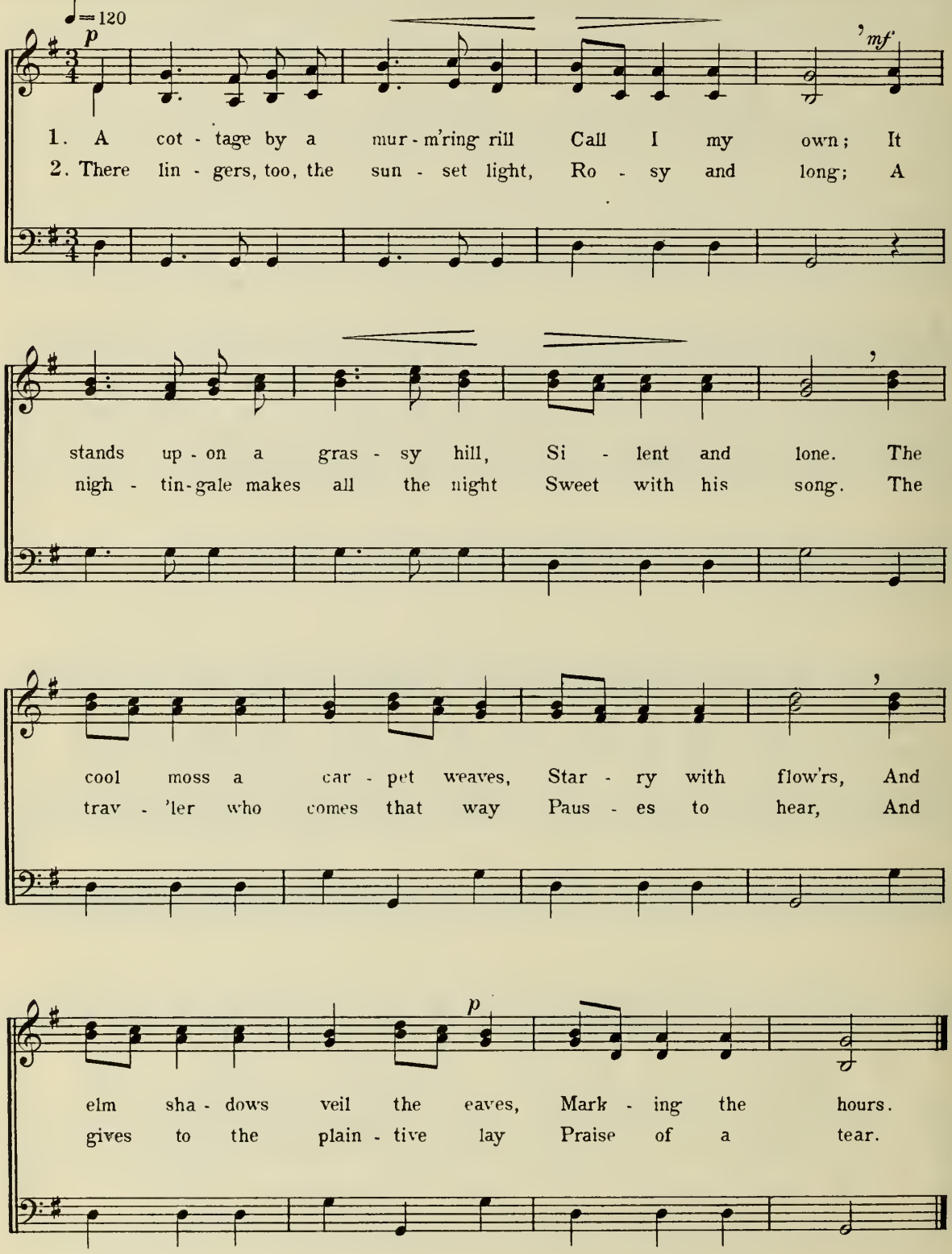
Vivace ♩ = 144



Solitude

(Book Two, p. 74)

M. Louise Baum — Swabian Folk Song



Star Daisies

(Book Two, p. 78)

Frank Dempster Sherman

Carl Busch
Composed for this Series



The Penny

(Book Two, p. 79)

Ann Underhill
From the Dutch

Catharina van Rennes



Merry Autumn

(Book Two, p. 81)

May Morgan

French Folk Song

Moderato ♩ = 104

mf

Au - tumn is a mer - ry fel - low,

pp *p*

Wear - ing rus - set clothes. When his cloak of red and yel - low On the ground he

8 *mf* *p*

throws, All the fruits grow ripe and mel - low; Ev - 'ry emp - ty

barn o'er - flows With the grain that he gar - ners as he goes.

pp *mf* *pp*

The Shell

(Book Two, p. 82)

Rebecca B. Foresman

Horatio Parker

Composed for this Series

Rather slowly ♩. = 52

1. Up - on the shore I found a shell; I held it to my ear. I lis - tened glad - ly while it sang A sea song, sweet and clear, Loo,
2. That such a lit - tle shell could sing, At first seem'd strange to me; Un - til I tho't that it had learn'd The mu - sic of the sea, Loo,

loo, A sea song, sweet and clear.
loo, The mu - sic of the sea.

Going Through Lorraine

(Book Two, p. 82)

Genevieve Fox
From the French

French Folk Song



Cherokee Cradle Song

(Book Two, p. 83)

M. Louise Baum

Cherokee Air



The Little Tree

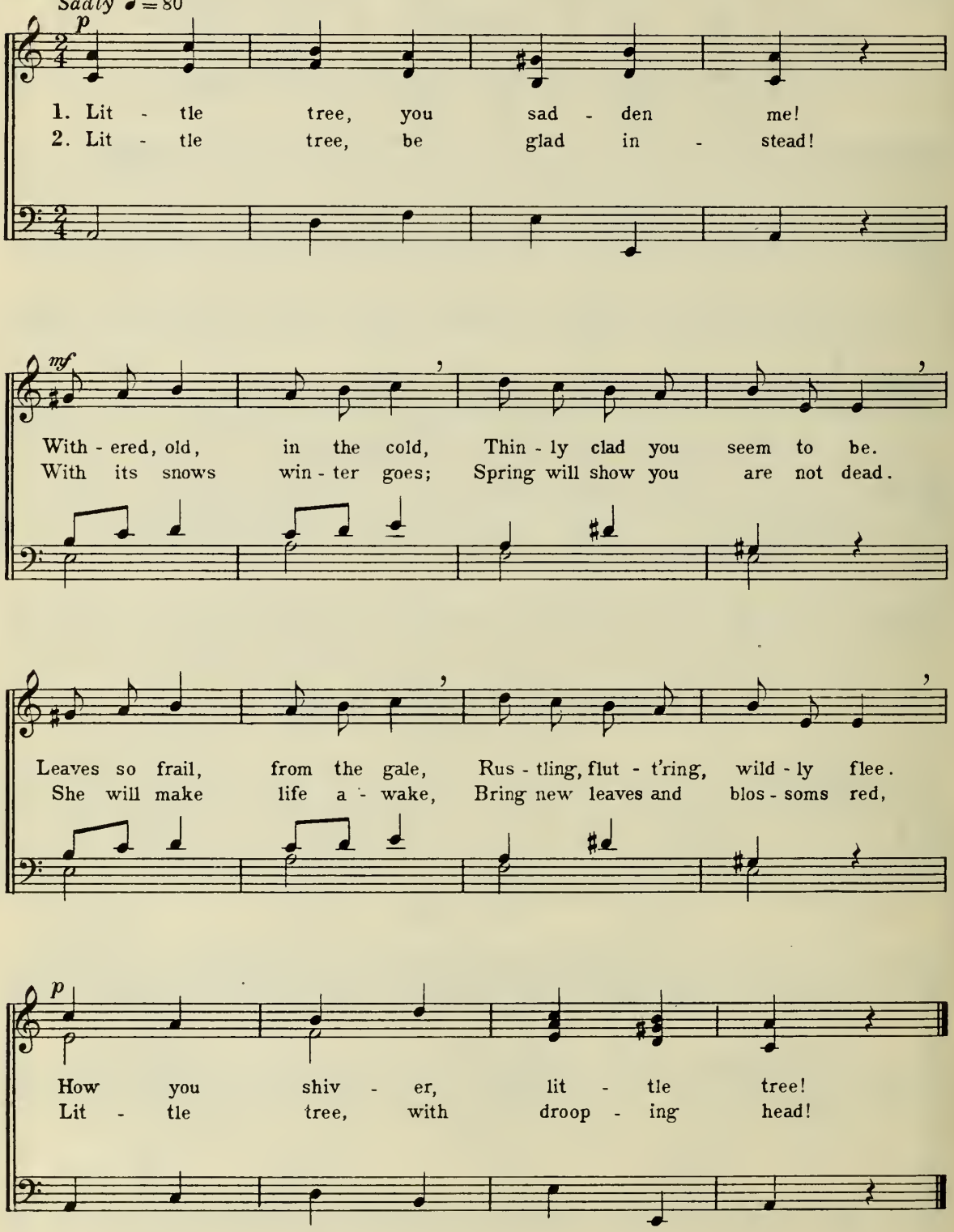
(Book Two, p. 84)

Ethel B. Howard

From the German

Ernst Schmid

Sadly ♩ = 80



In the Sleigh

(Book Two, p. 84)

Seymour Barnard

Norwegian Folk Song



The Tambourines

(Book Two, p. 85)

Frederick C. Martens

From the French

Jean Philippe Rameau

Allegretto ♩= 144

mf

Mer-ri-ly the Gyp-sy girls are sing-ing, Mer-ri-ly the tam-bou-rines they swing; All the lit-tle
Mer-ri-ly they rove, the high-way tak-ing, Mer-ri-ly like pas-sage birds a-wing; Singing as the

tin-kling bells a-ring-ing, Tin-tin-nab-u-la-ting, ting-a-ling-a-ling!
tam-bou-rines they're shak-ing, Sil-ver bells a-tin-kling, ting-a-ling-a-ling!

Fine

Fine

Hap-py is their laugh-ter, gay-ly peal-ing, Mer-ri-ly as summer days are go-ing; Tho' up-

on them win-ter-steal-ing Come with threat of chill winds blow-ing,

D.C.

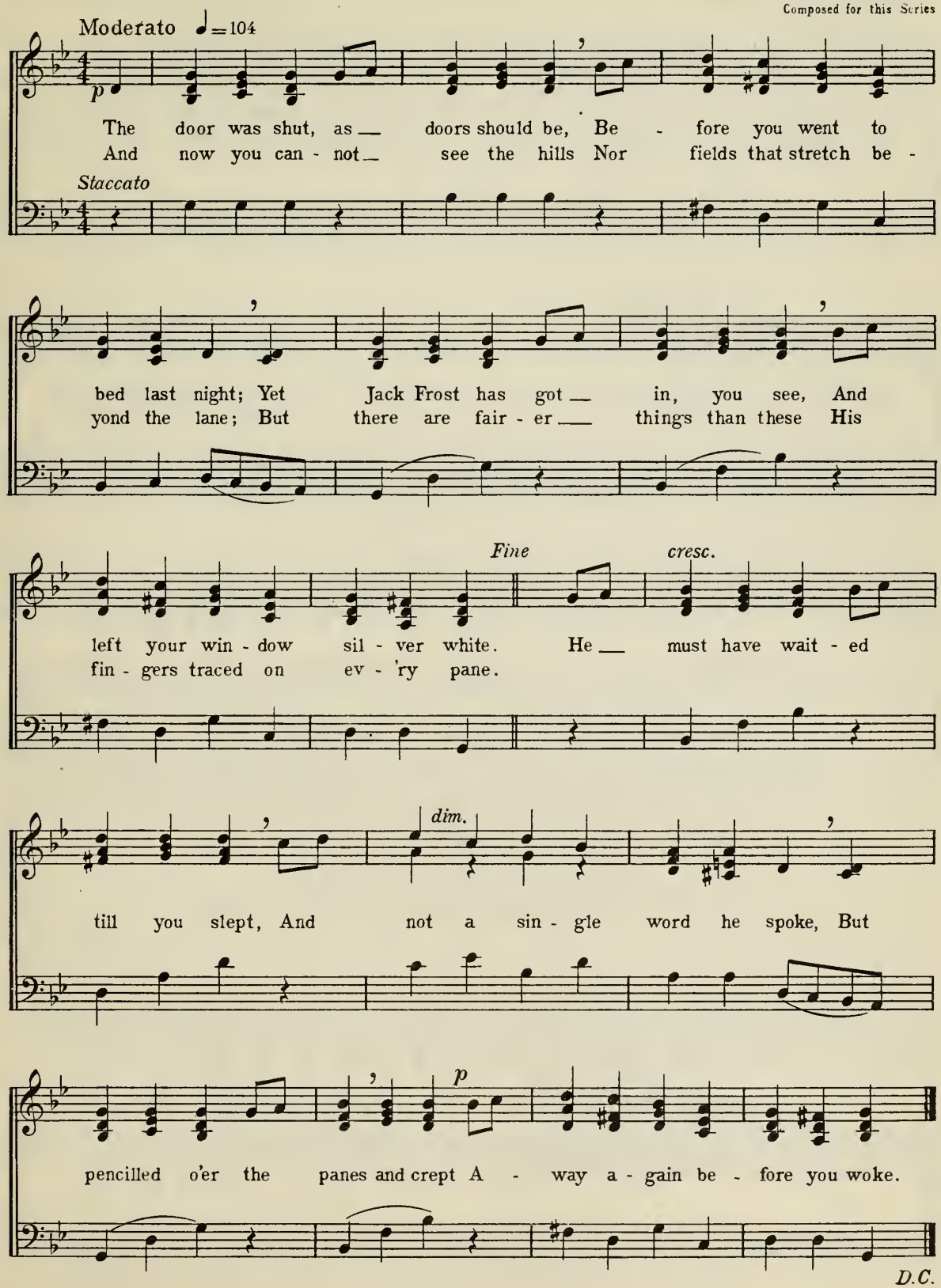
D.C.

Jack Frost

(Book Two, p. 86)

Gabriel Setoun

Marshall Bartholomew
Composed for this Series



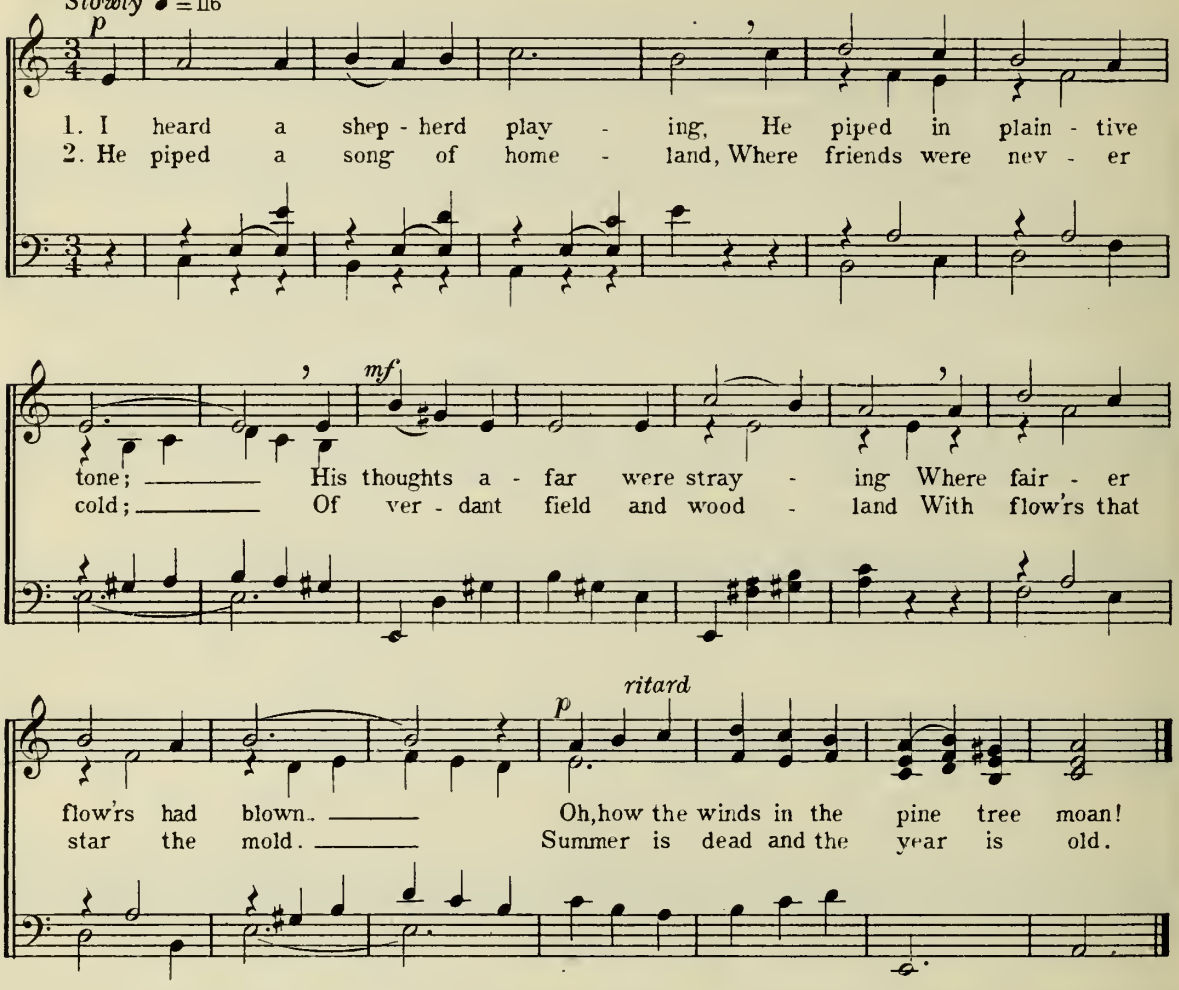
The Old Shepherd

(Book Two, p. 87)

M. Louise Baum
From the German

Swiss Folk Song

Slowly ♩ = 116



Sleep, Little Child

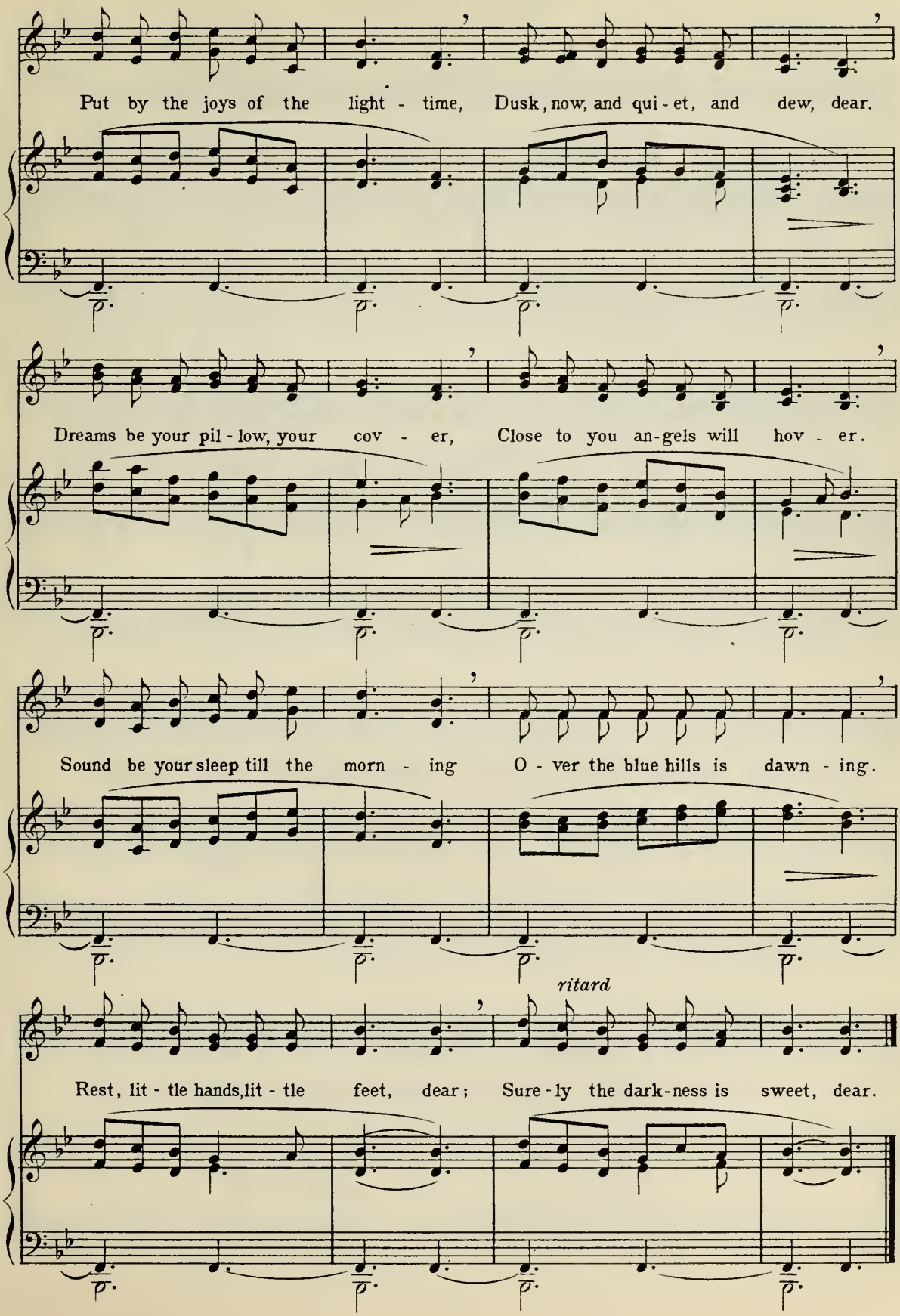
(Book Two, p. 88)

Nancy Byrd Turner
From the Italian

Italian Folk Song

Sweetly ♩ = 54




Put by the joys of the light - time, Dusk, now, and qui - et, and dew, dear.
Dreams be your pil - low, your cov - er, Close to you an - gels will hov - er.
Sound be your sleep till the morn - ing O - ver the blue hills is dawn - ing.
ritard
Rest, lit - tle hands, lit - tle feet, dear; Sure - ly the dark - ness is sweet, dear.

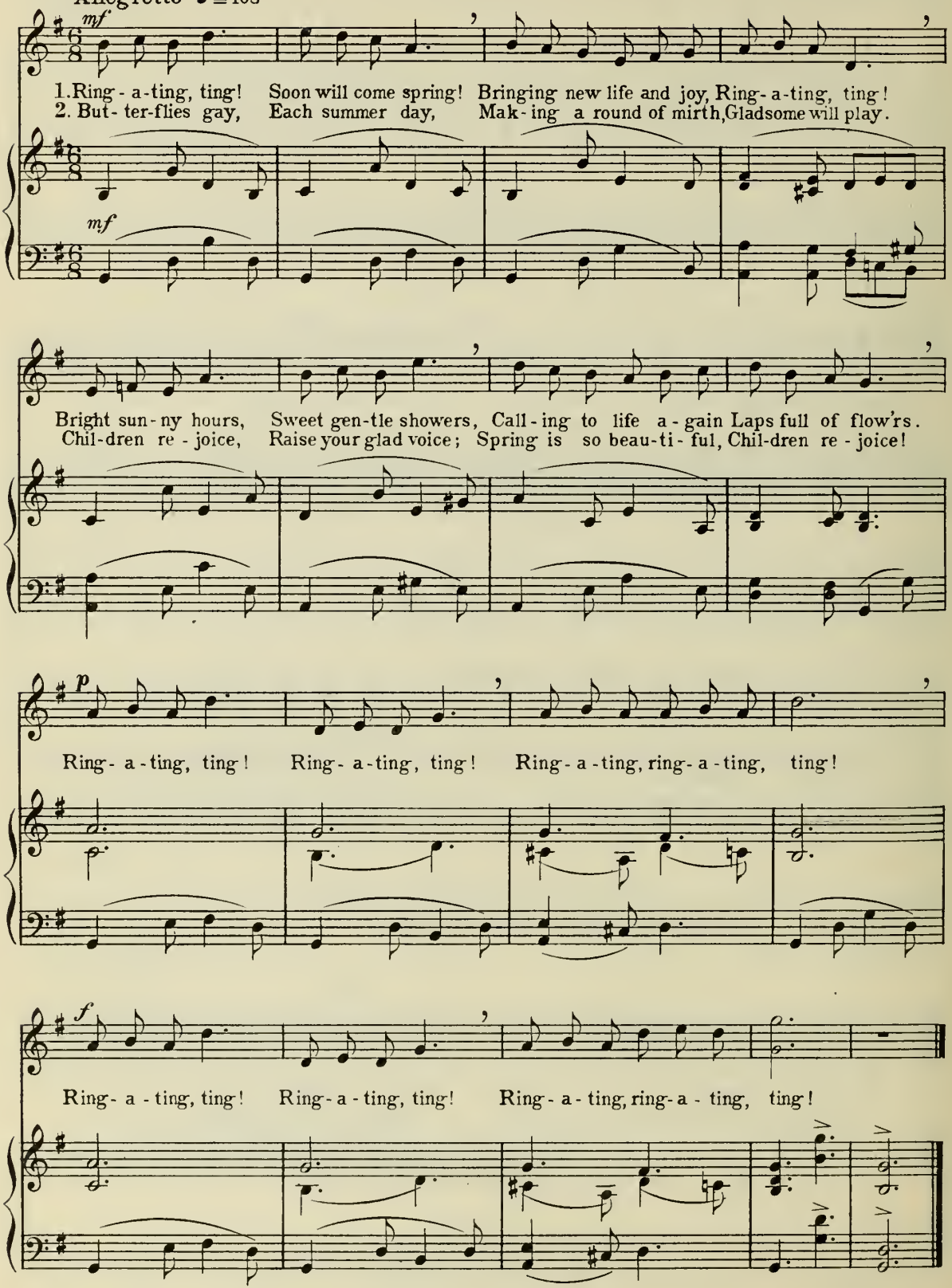
Ring-a-ting Ting

(Book Two, p. 90)

S. M. Rodgers

A. L. Abel

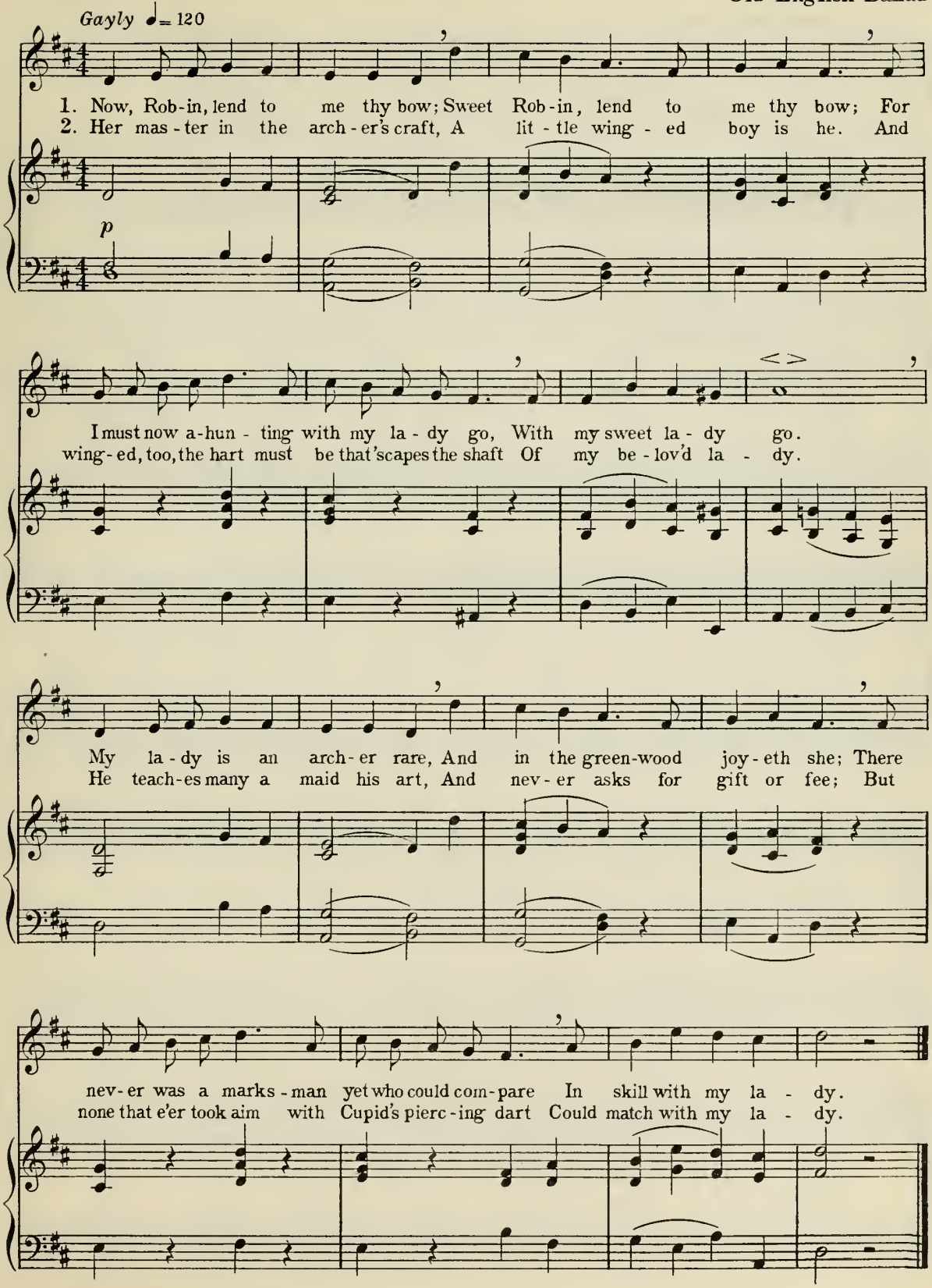
Allegretto ♩ = 108



Now, Robin, Lend to Me thy Bow

(Book Two, p. 91)

Old English Ballad



A Basque Lullaby

(Book Two, p. 92)

Florence Hoare — Basque Air



A Song for Spring

(Book Two, p. 94)

Thomas Phillipson — English Folk Song



Wandering

(Book Two, p. 94)

Seymour Barnard — Canadian Folk Song



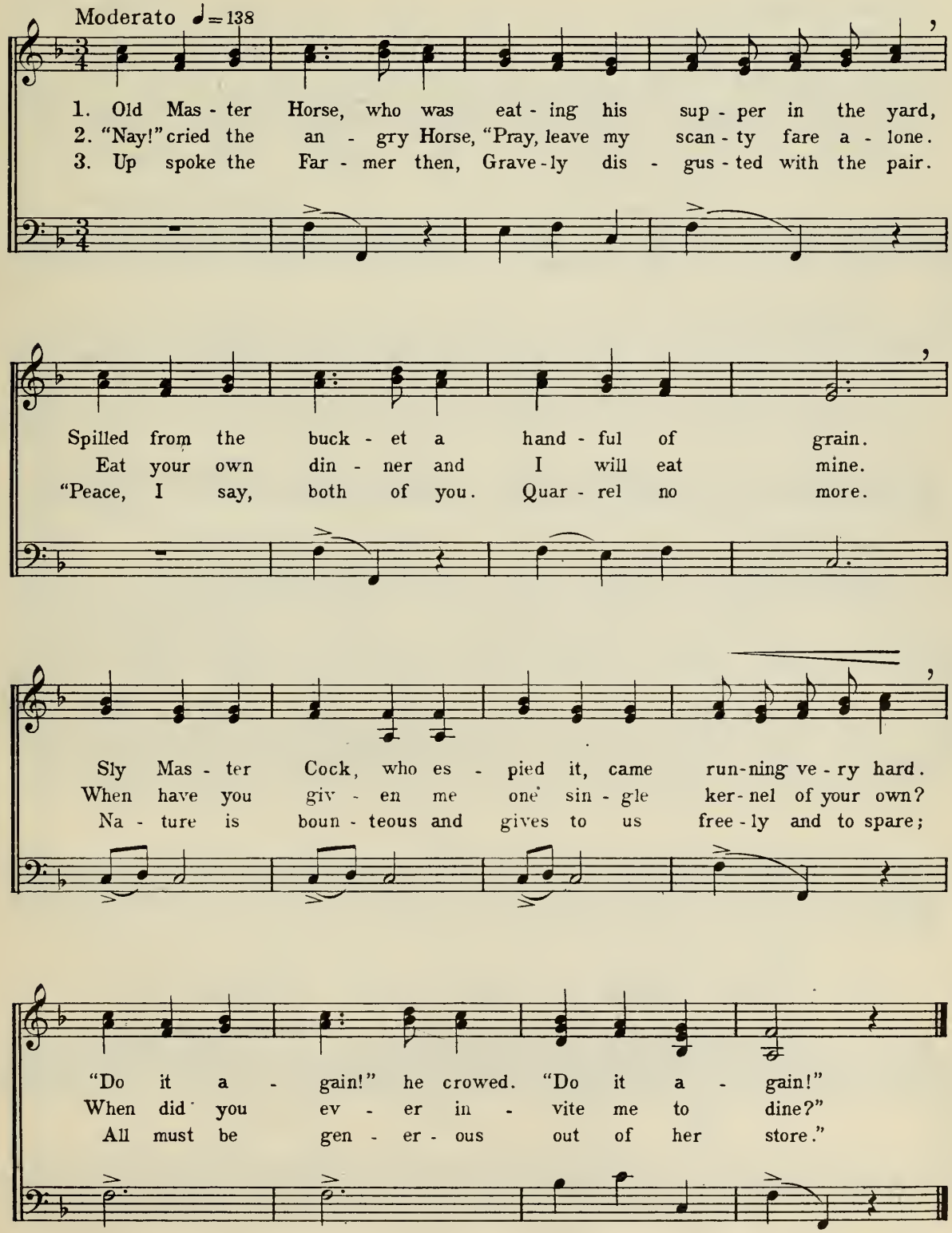
Horse and Cock

(Book Two, p. 95)

Abbie Farwell Brown

From the French

French Folk Song

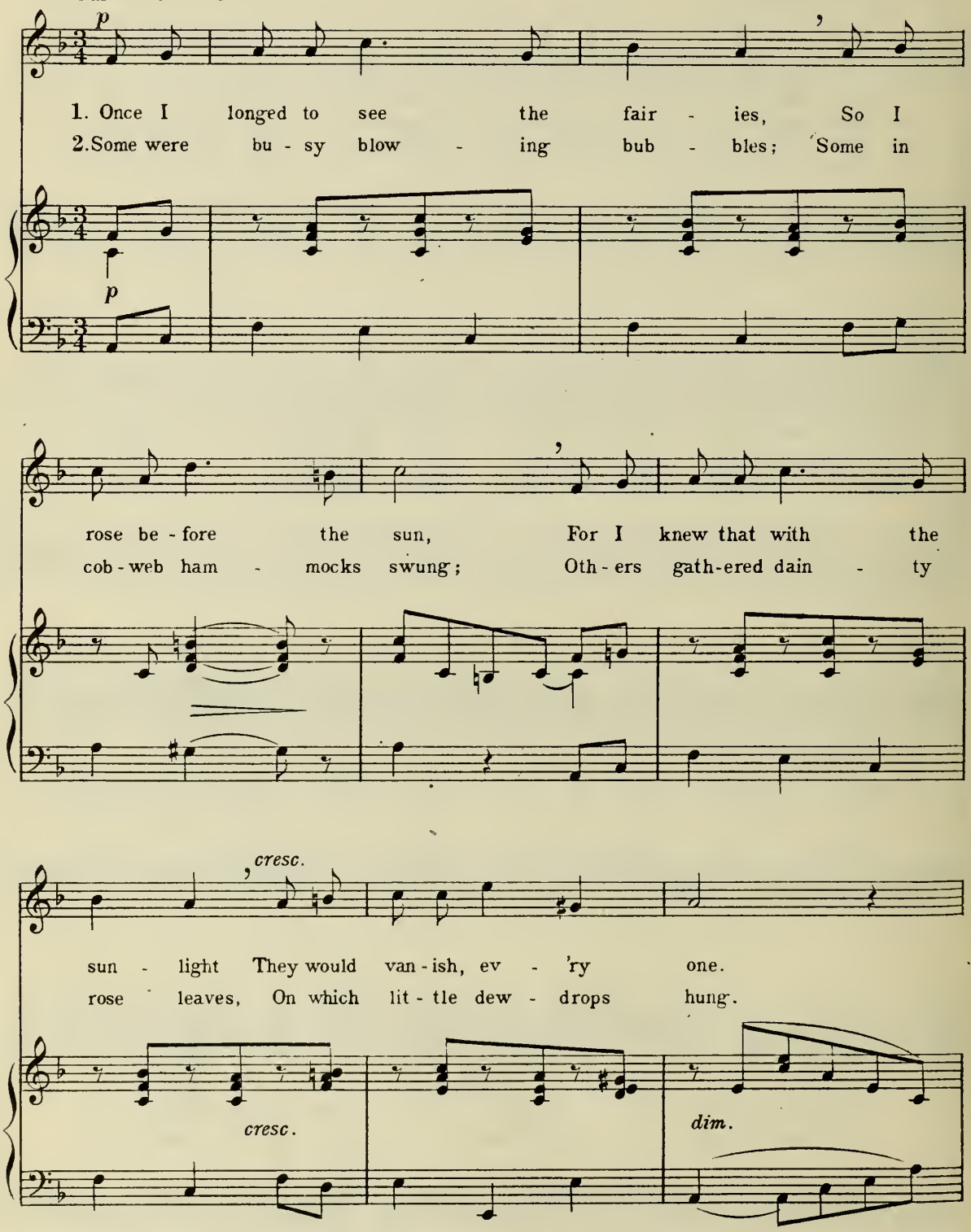


The Fairies

(Book Two, p. 96)

Rebecca B. Foresman — W. W. Gilchrist

Andante ♩= 104



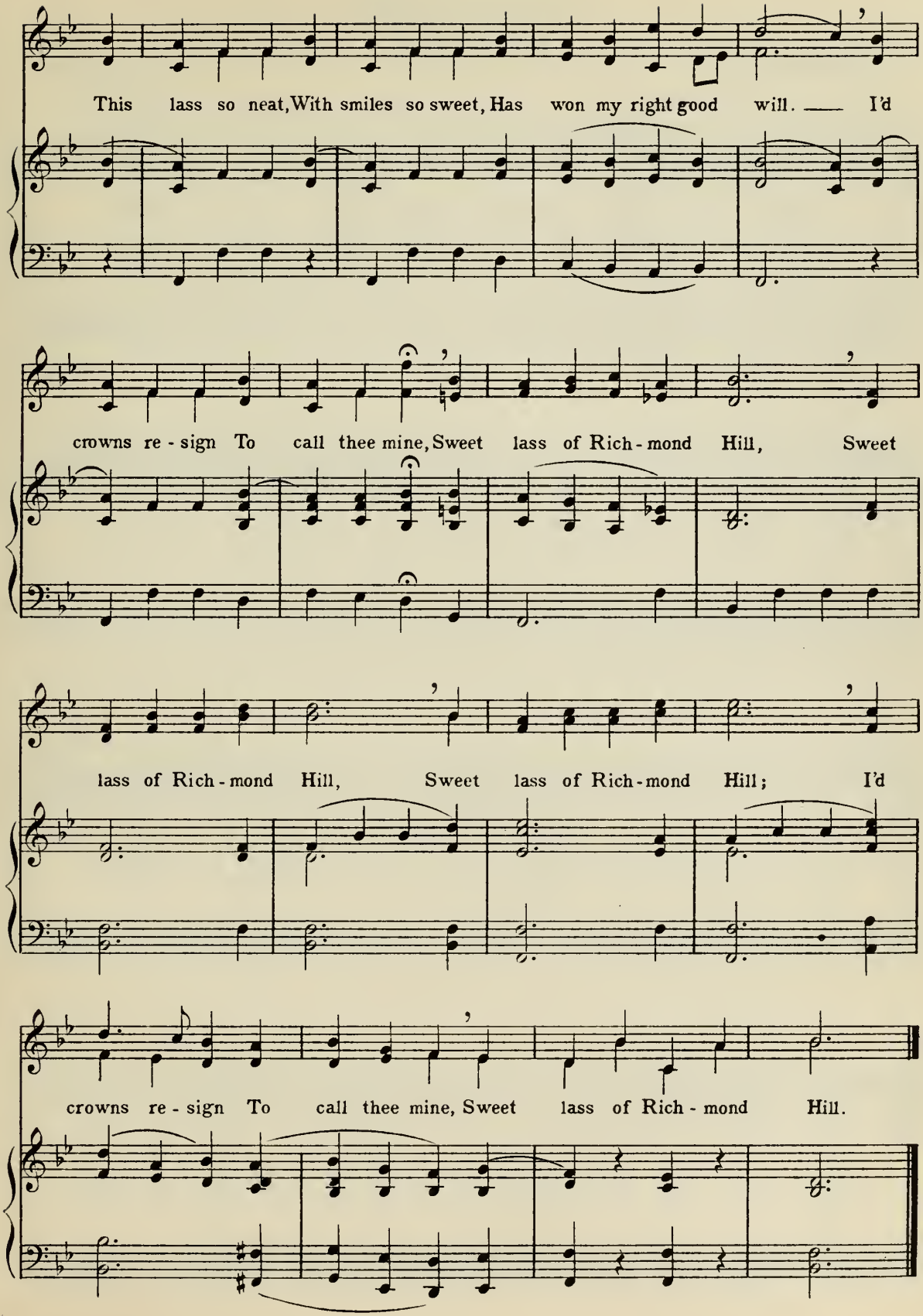

p
cresc.
So I chose the pro - per mo - ment; There, a - danc - ing on the
If you want to see the fair - ies At their mer - ry lit - tle
p
cresc.
mf
green, Were the dear - est lit - tle
tricks You must rise up ve - ry
mf
dim.
fair - ies A - ny - one has ev - er seen.
ear - ly, Long be - fore the clock strikes six.
dim.

The Lass of Richmond Hill

(Book Two, p. 98)

Leonard MacNally — James Hook




This lass so neat, With smiles so sweet, Has won my right good will. I'd
crowns re - sign To call thee mine, Sweet lass of Rich - mond Hill, Sweet
lass of Rich - mond Hill, Sweet lass of Rich - mond Hill; I'd
crowns re - sign To call thee mine, Sweet lass of Rich - mond Hill.

An Adventure

(Book Two, p. 99)

Wilhelmina Seegmiller

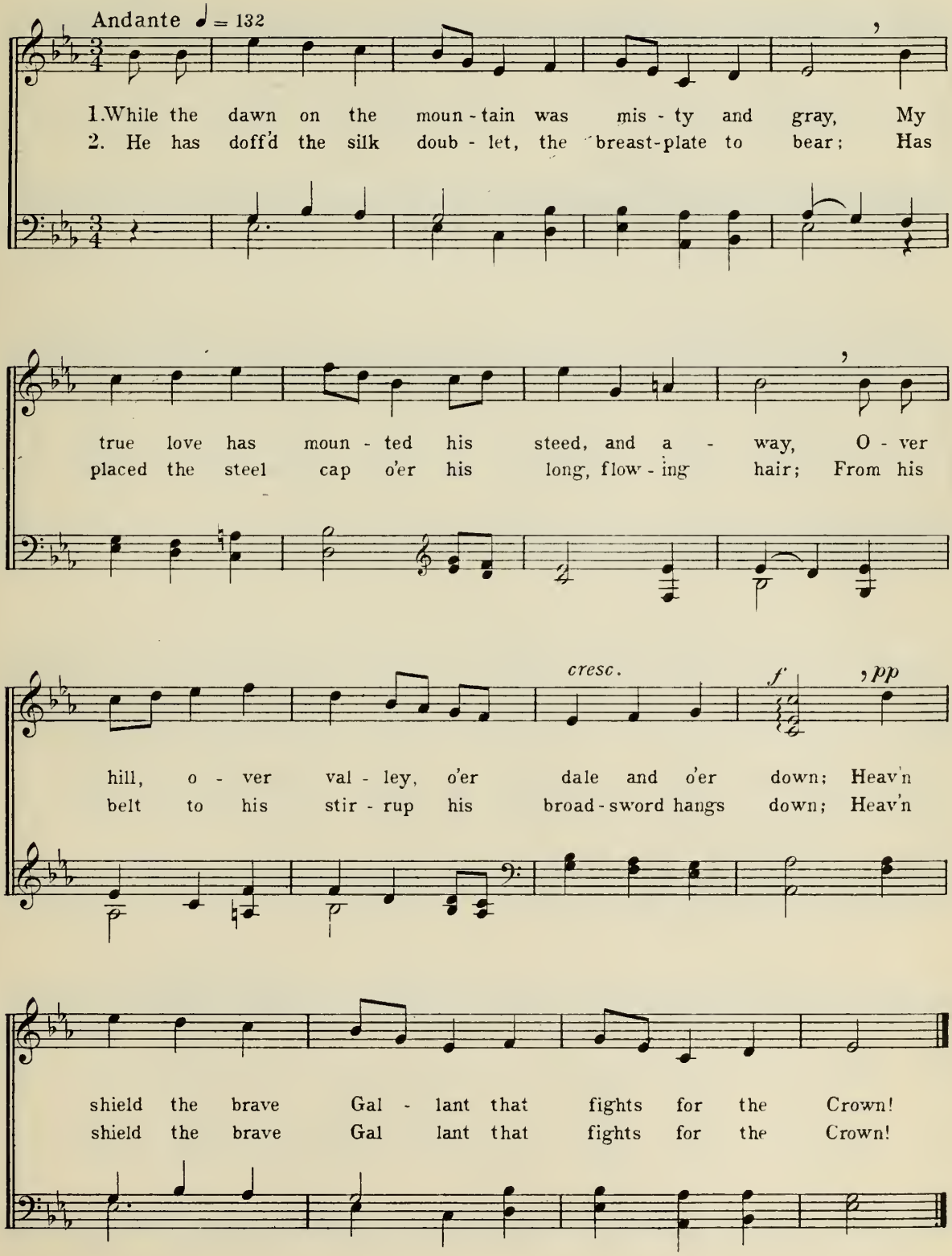
Adolf Weidig
Composed for this Series



The Cavalier

(Book Two, p. 100)

Sir Walter Scott — English Folk Song

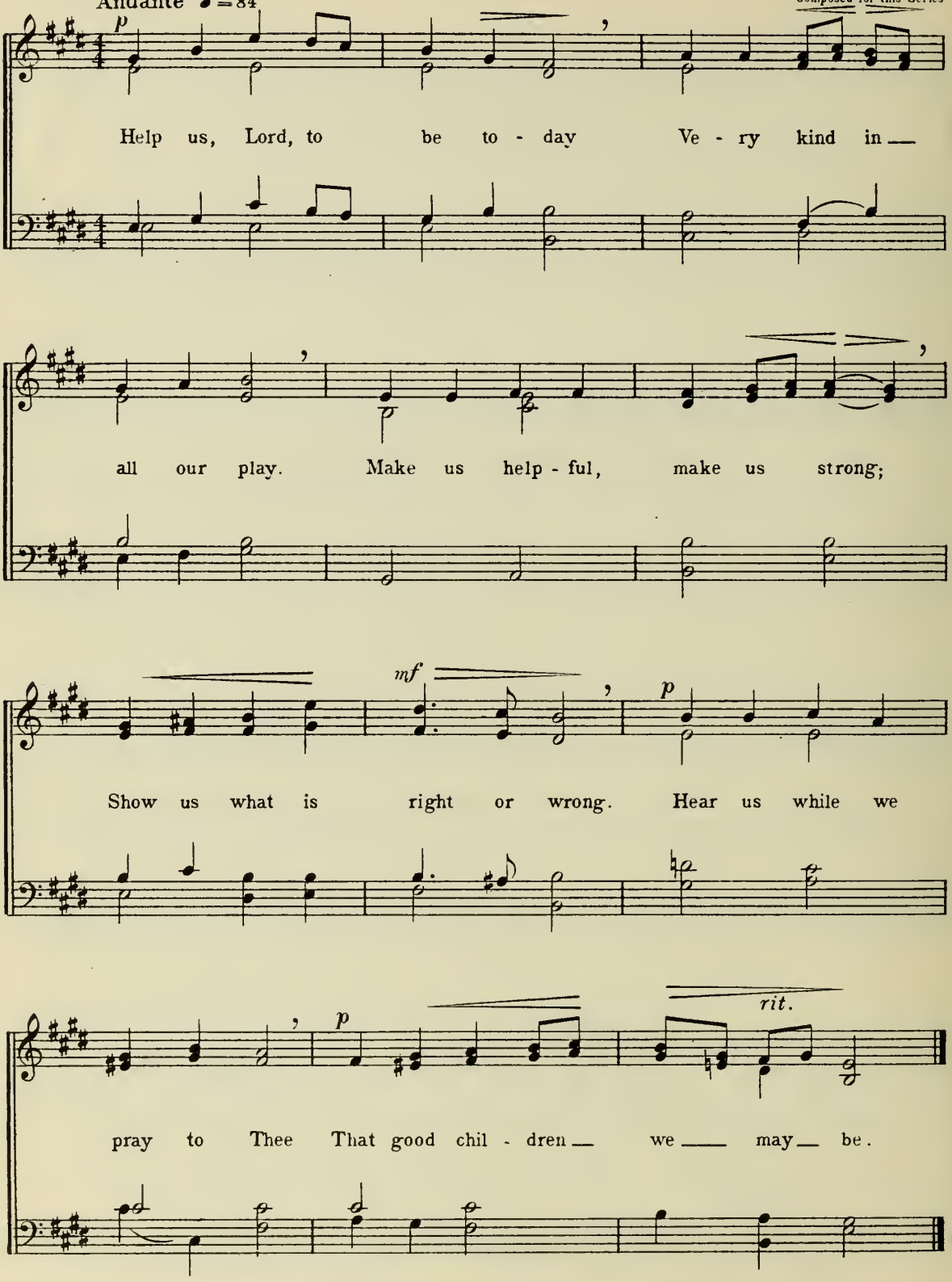


A Prayer for Little Children

(Book Two, p. 100)

Edith C. Rice

E. R. Kroeger
Composed for this Series



The Four Winds

(Book Two, p. 101)

Frank Dempster Sherman

Adam Geibel
Composed for this Series

Moderato ♩ = 92

p

1. In win - ter, when the wind I hear, I
2. In spring, when stirs the wind, I know That
3. In sum - mer, when it sof - tly blows, Soon
4. In au - tumn, when the wind is up, I

cresc.

know the clouds will dis - ap - pear; For 'tis the wind who
soon the cro - cus buds will show; For 'tis the wind who
red I know will be the rose; For 'tis the wind to
know the a - corn's out its cup; For 'tis the wind who

f

sweeps the sky And piles the snow in ridg - es high, And
bids them wake And in - to pret - ty blos - soms break, And
her who speaks, And brings the blush - es to her cheeks, And
takes it out And plants an oak some - where a - bout, And

dim.

p

piles the snow in ridg - es high, in ridg - es high.
in - to pret - ty blos - soms, pret - ty blos - soms break.
brings the blush - es, brings the blush - es to her cheeks.
plants an oak some - where a - bout, some - where a - bout.

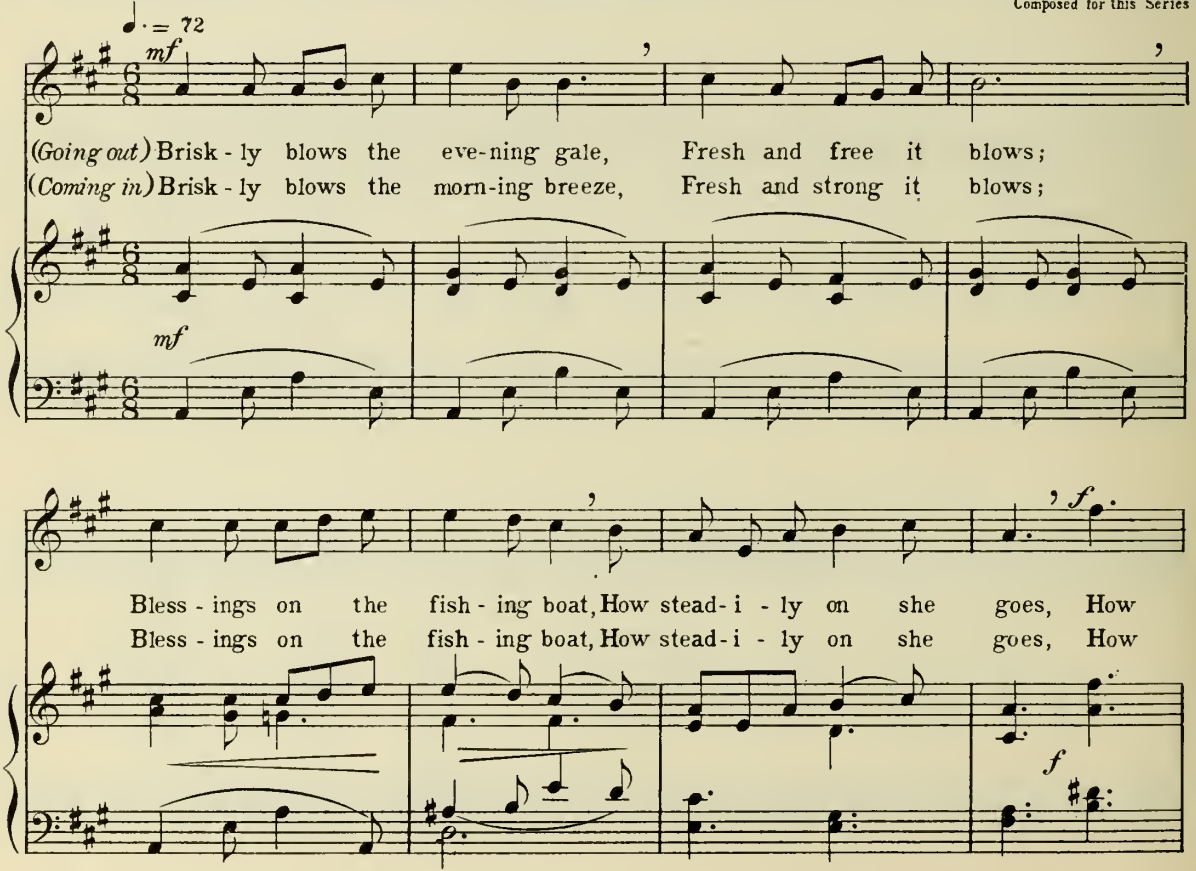
Sleigh Song

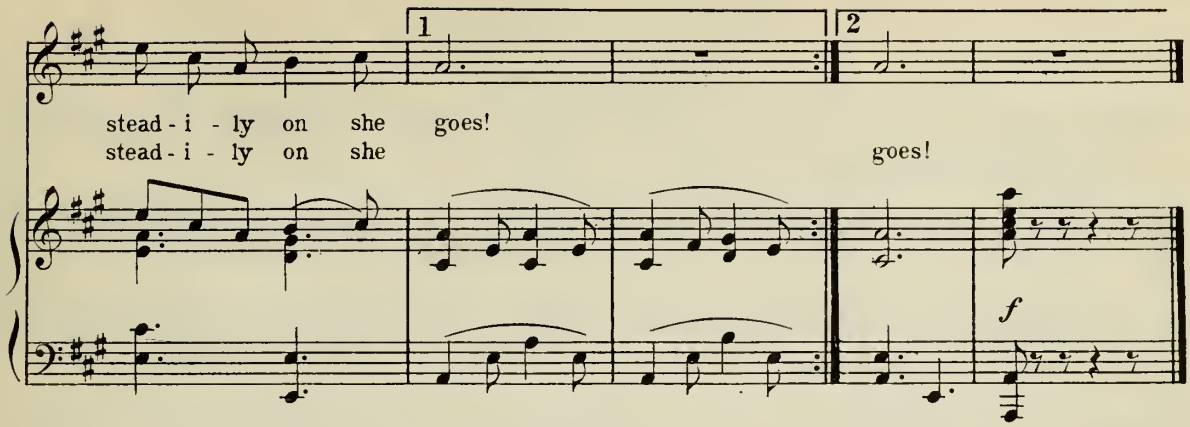
G. W. Pettee (Book Two, p. 105) George B. Nevin
Composed for this Series



The Fishing Boat

Mary Howitt (Book Two, p. 106) Felix Borowski
Composed for this Series

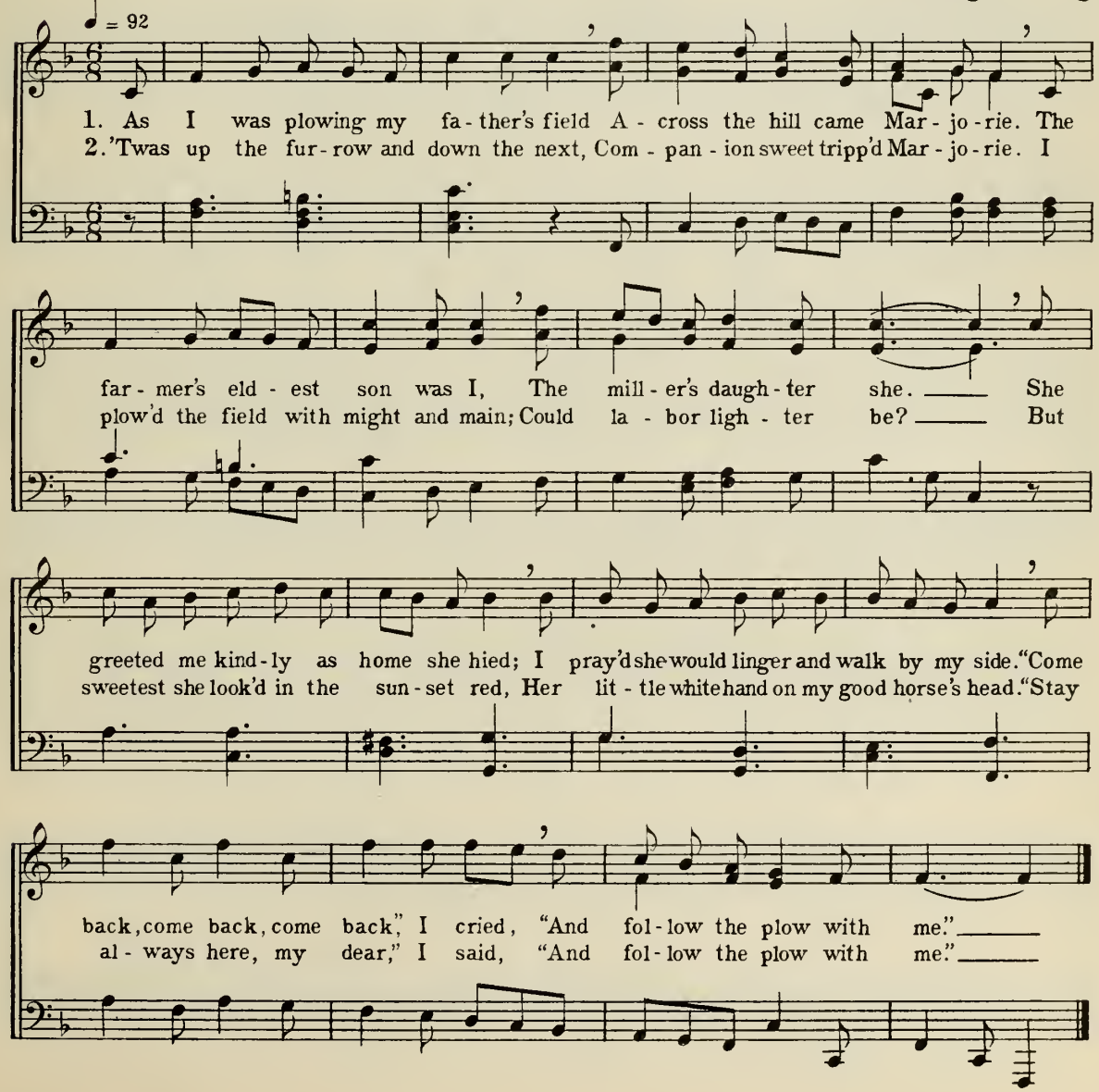




Follow the Plow with Me

(Book Two, p. 106)

Old English Song

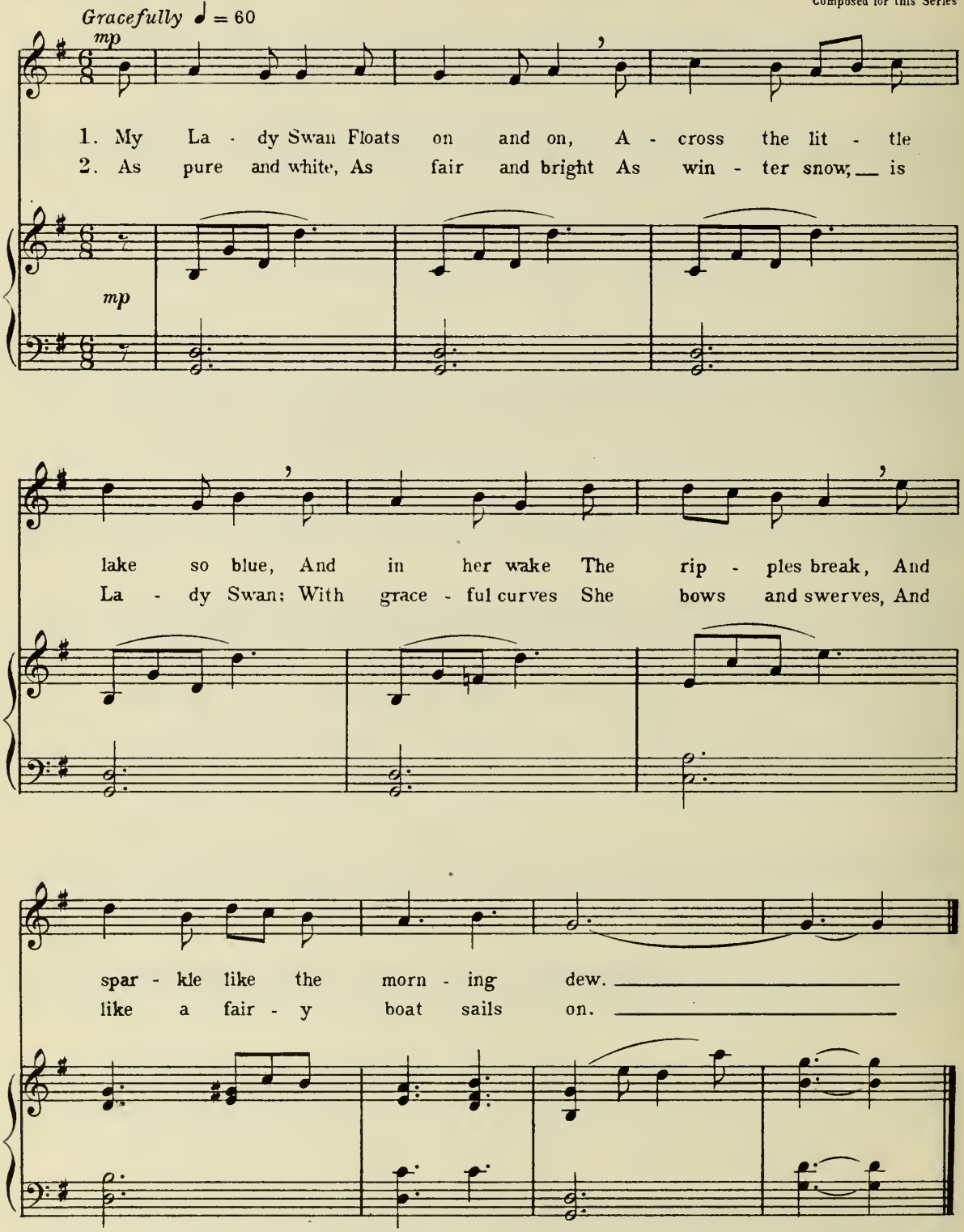


My Lady Swan

(Book Two, p. 107)

Minnie L. Upton

Mary Turner Salter
Composed for this Series



Harvest Home

(Book Two, p. 108)

Mary Root Kern

Mary Root Kern

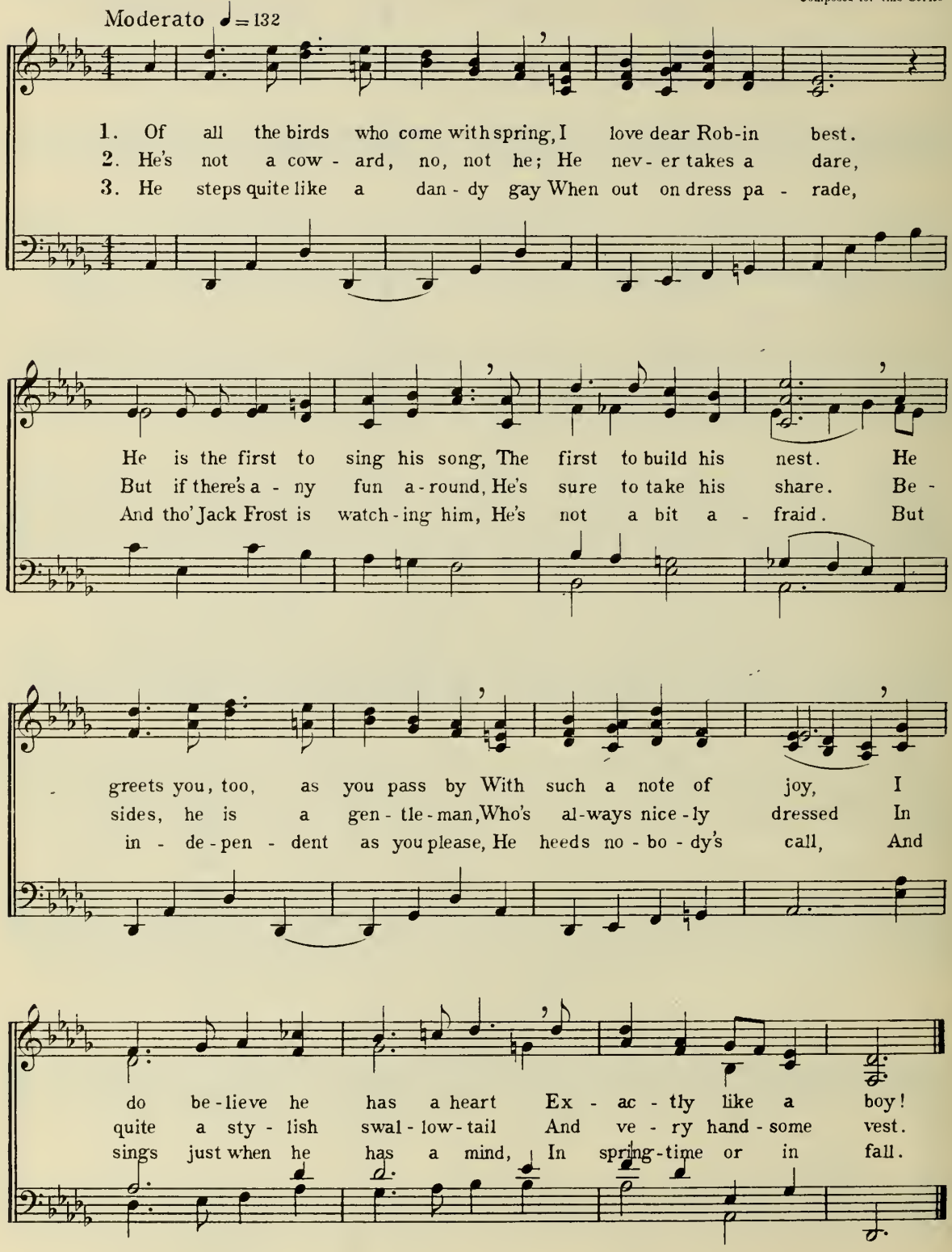


Master Robin

(Book Two, p. 109)

Zitella Cocke

Horatio Parker
Composed for this Series

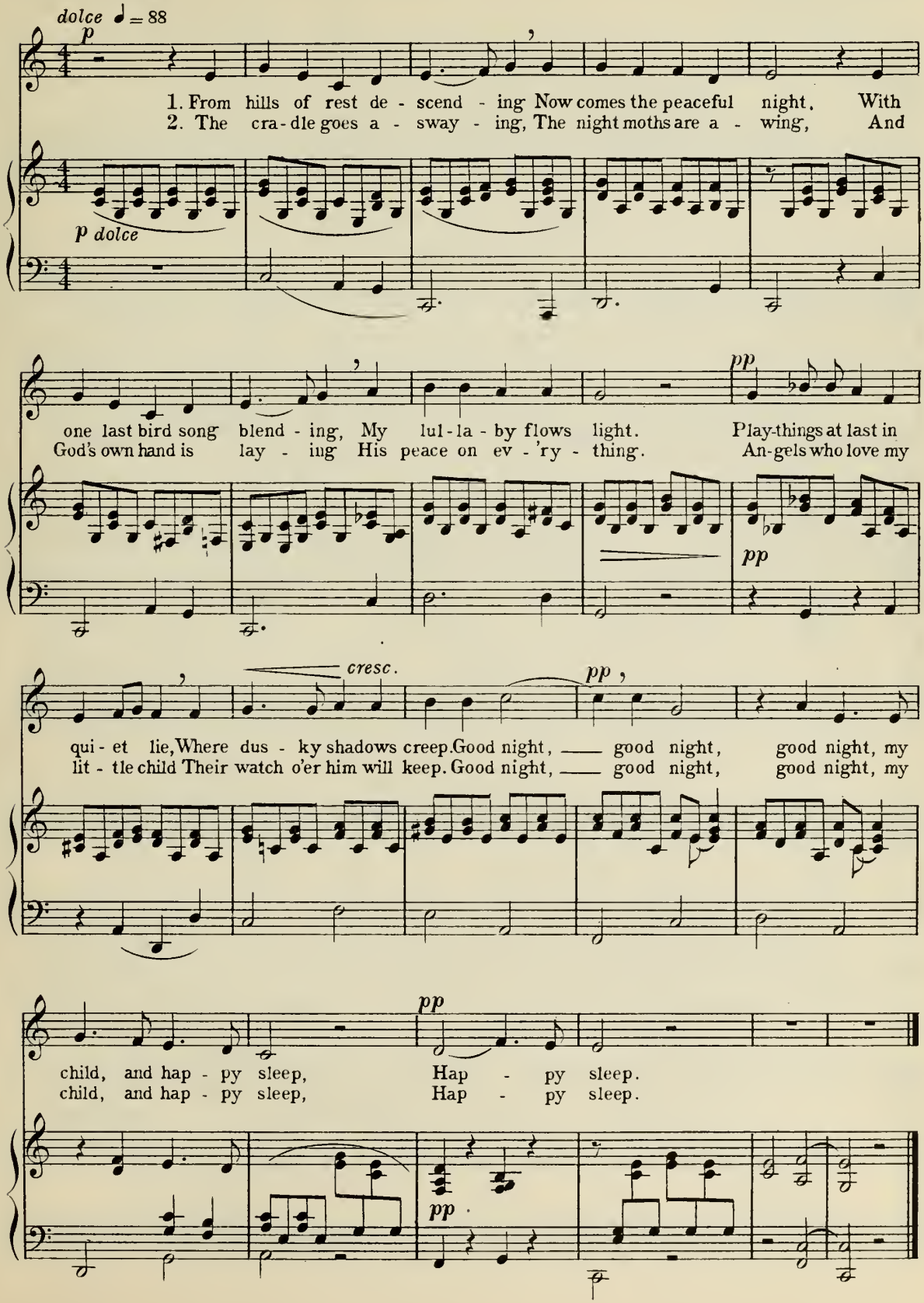


Peaceful Night

(Book Two, p. 110)

M. Louise Baum
From the German

August Bungert



Slumber Song

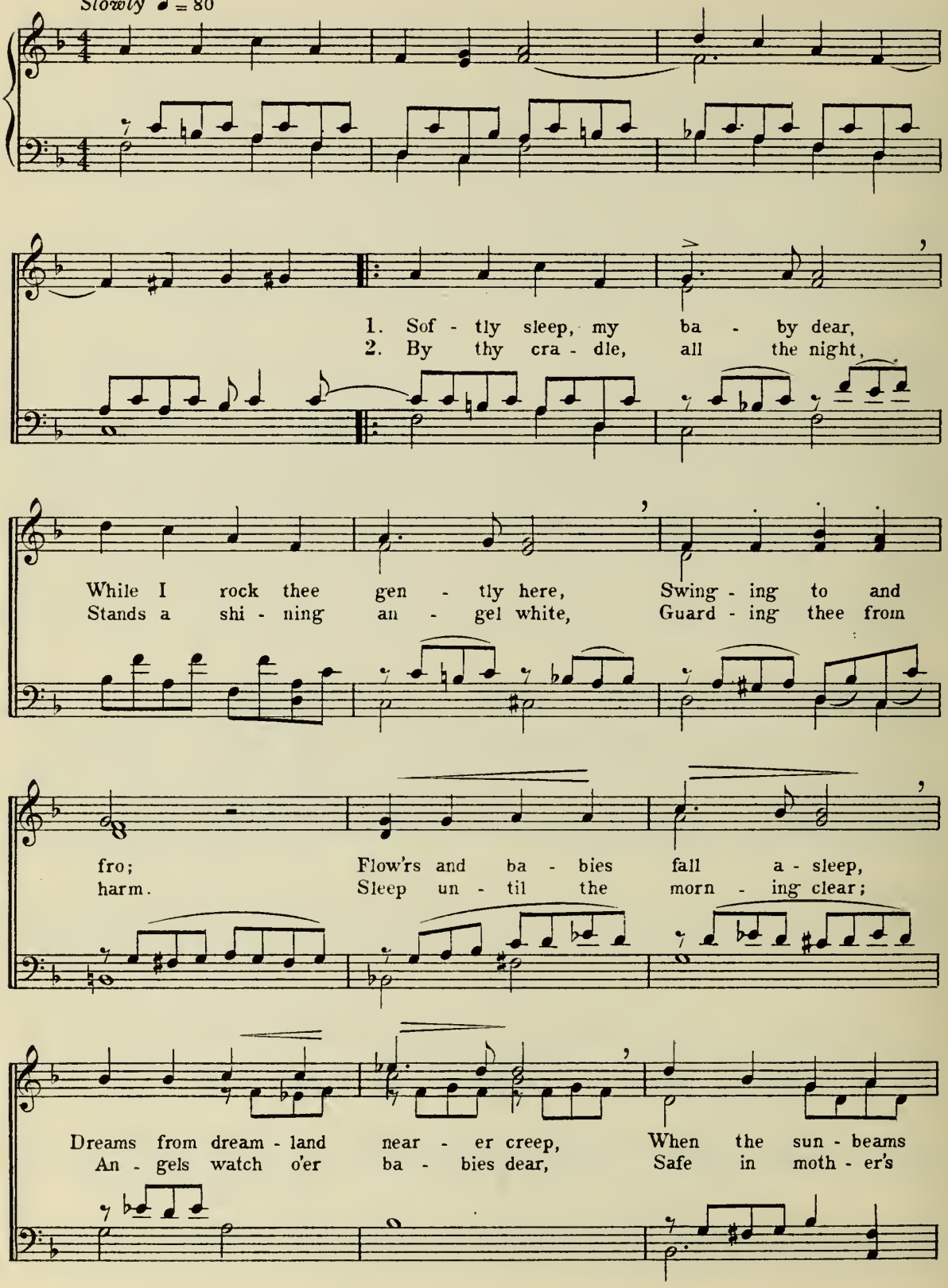
(Book Two, p. 112)

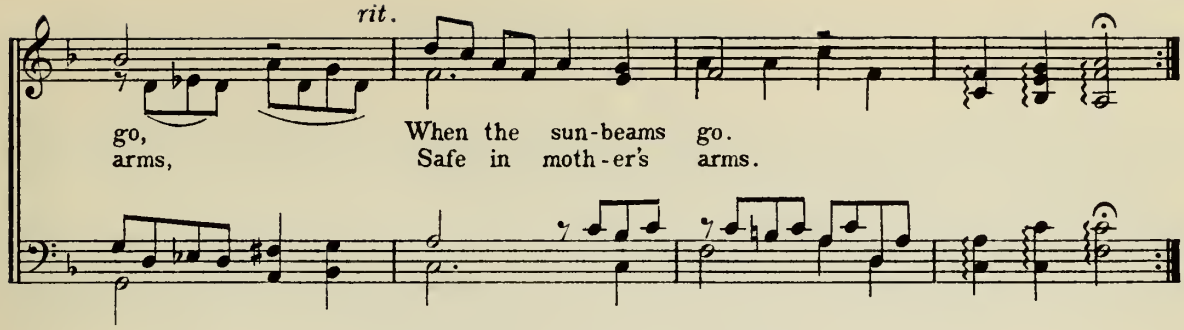
Ethel B. Howard

From the German

Julius Hey

Slowly ♩ = 80





Lords and Ladies

(Book Two, p. 115)

William Brighty Rands — Felix Mendelssohn-Bartholdy

Andantino ♩ = 72



Indeed it is True

(Book Two, p. 116)

Kate Greenaway — Horatio Parker



Good Night

(Book Two, p. 117)

Abbie Farwell Brown

From the French

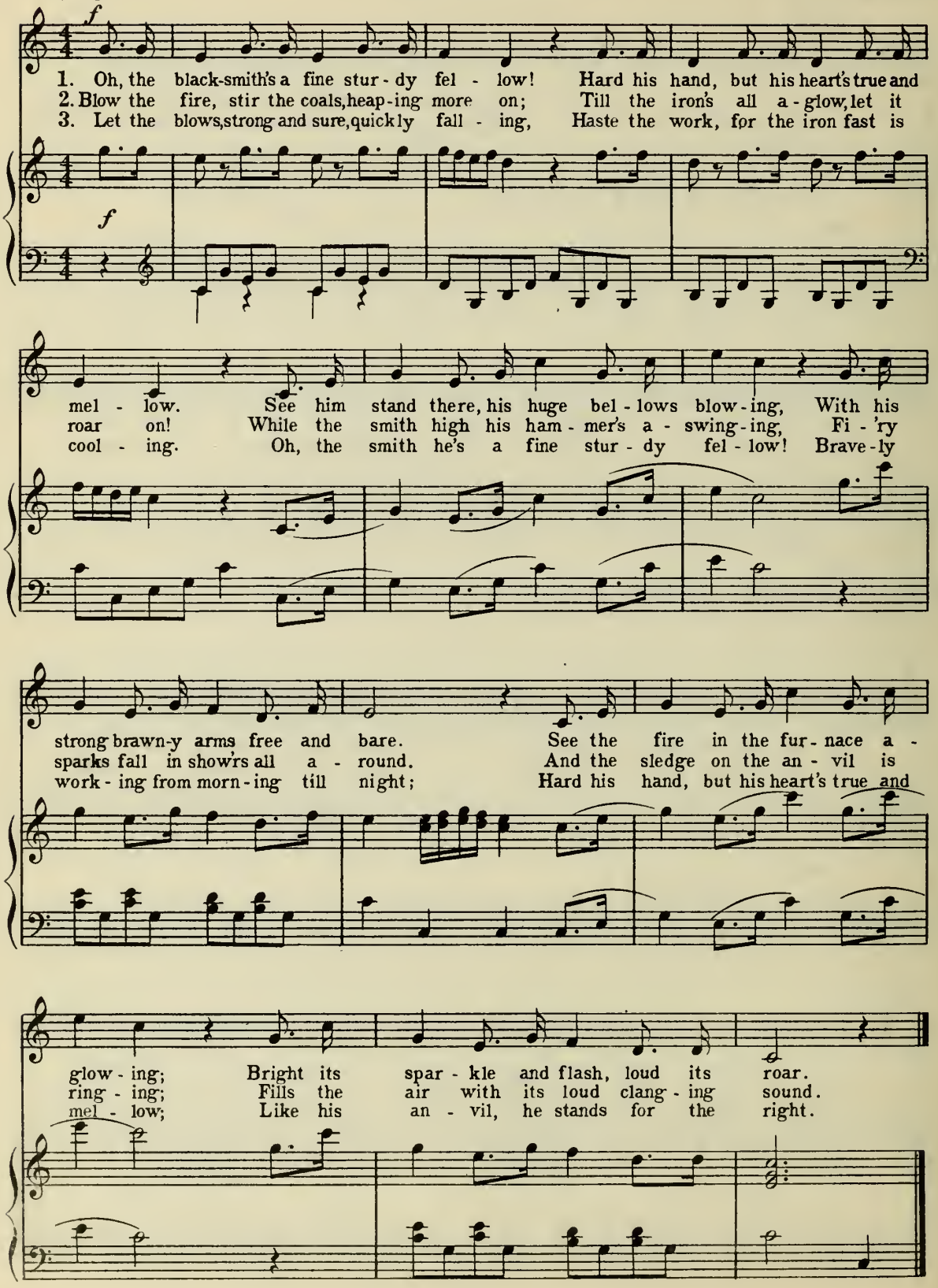
H. G. Nägeli



The Sturdy Blacksmith

(Book Two, p. 118)

W. A. Mozart



Borneo

(Book Two, p. 119)

Seymour Barnard
From the French

P. Lacôme

Allegretto ♩ = 96

1. In a boat off Bor-ne-o,
2. Up the trees in Bor-ne-o,

mf *p* *p*

Gentle winds do waft, waft, waft her; Seaward bringing, as they blow, Sound of song and laugh, laugh, laughter.
Monkeys make com-mo-mo-mo-tions; Tricks we've heard of, or we know, Suit these monkey no - no - no-tions.

ritard *a tempo*

Answers from the sea, yo-ho-ho! Answers from the sea, yo-ho! 'Tis a song that sings a sail-or,
Fun-ny friends, like you, you, you, you, We could clamber too, too, too, If we all had tails as you have,

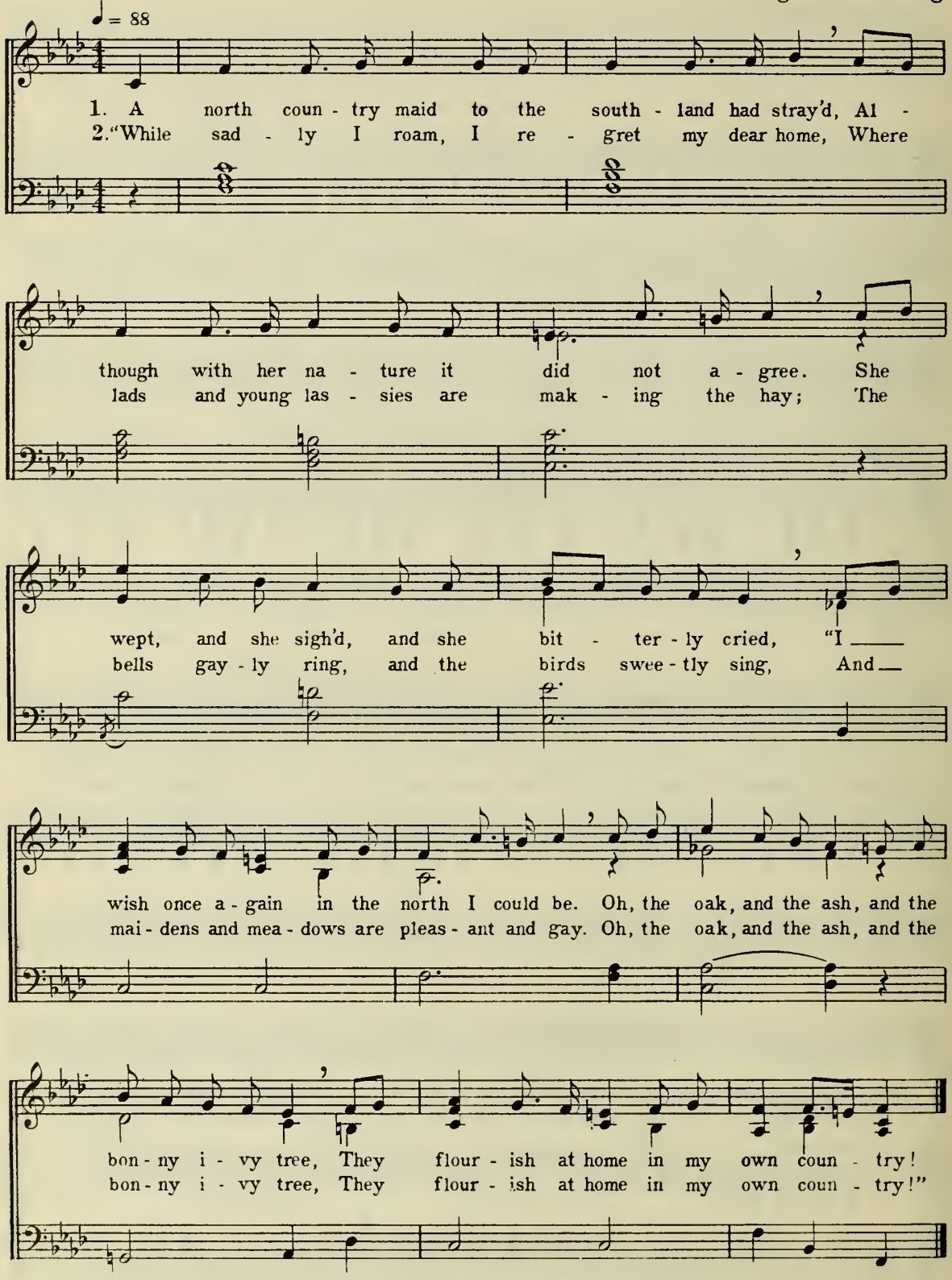
ritard *a tempo*

Sings a song at morn, yo-ho! Can-ti-le-na, Can-ti-le-na, Echoes back from Bor-ne-o.
Tails as you have, for we know With what you have, We could too have Climb'd the trees of Bor-ne-o.

Oh, the Oak and the Ash

(Book Two, p. 120)

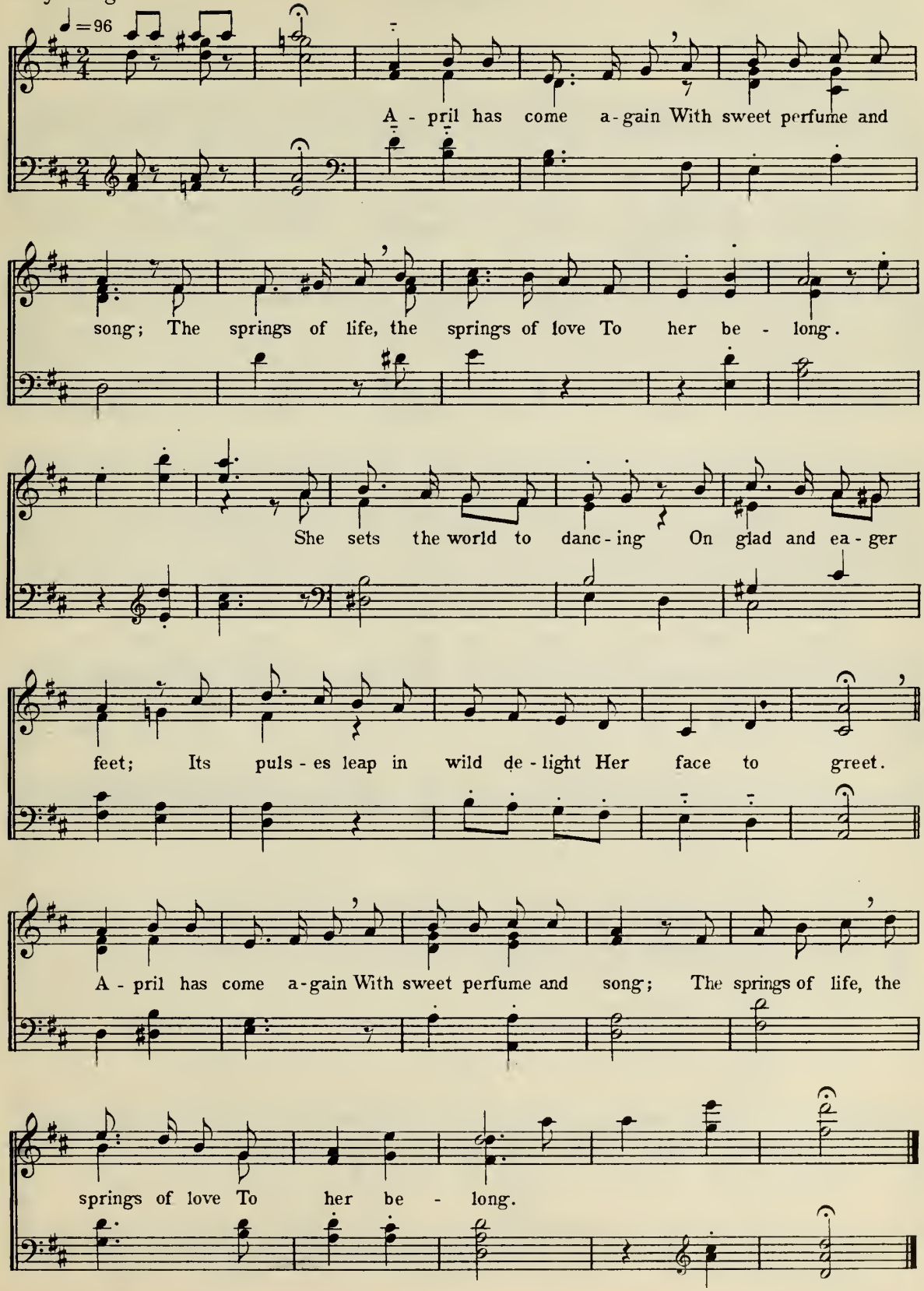
English Folk Song



April

(Book Two, p. 121)

May Morgan — Catharina van Rennes



Spring

(Book Two, p. 122)

Wilhelmina Seegmiller

Felix Borowski
Composed for this Series




mf
3. Hap - py birds are call - ing, coo - ing, Kil - dee, lark, and wren are woo - ing,
mf
Twen - ty sau - cy cat - birds mew - ing In the spring!
On the hill the flow'rs are grow - ing, Or - chards swell with ten - der blow - ing,
D.C. al Fine
Bu - sy bees are com - ing, go - ing, In the spring!
rit.
D.C. al Fine

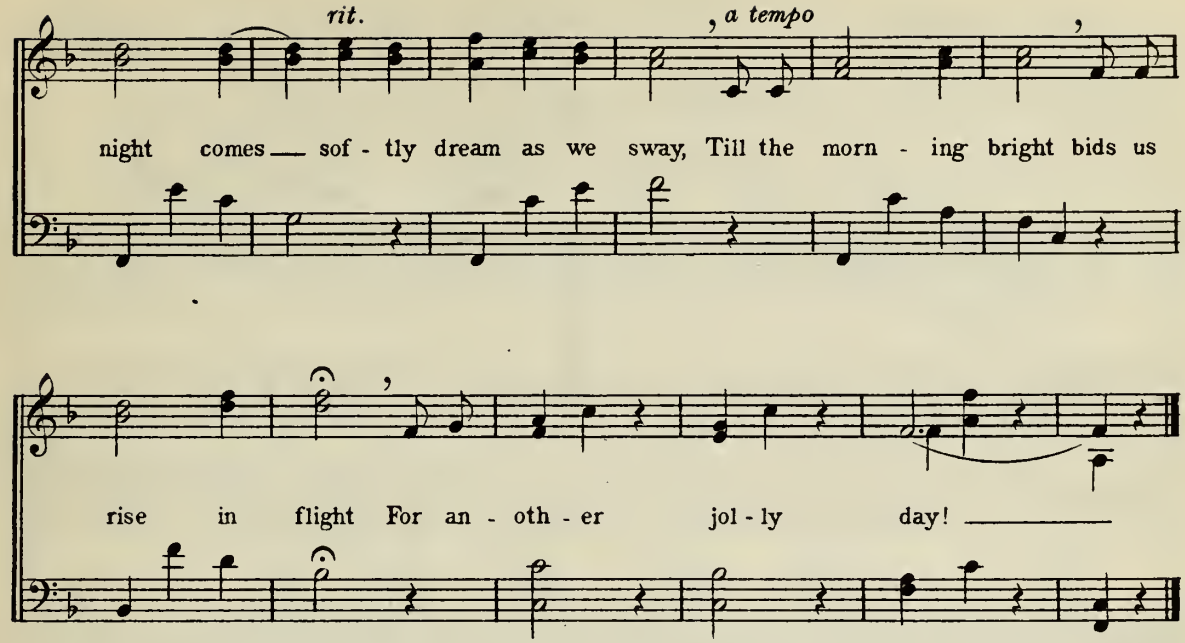
Happy Birds

(Book Two, p. 123)

George Jay Smith
From the German

Wilhelm Müller

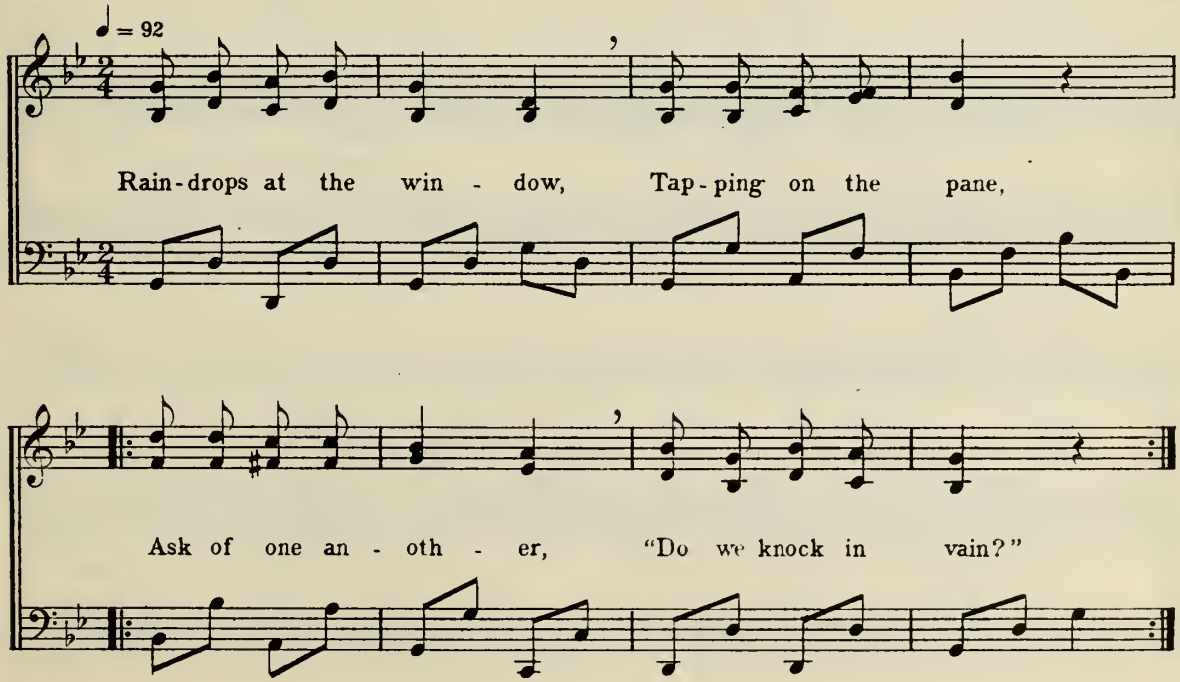




The Raindrops

(Book Two, p. 124)

Margaret Aliona Dole — Russian Folk Song

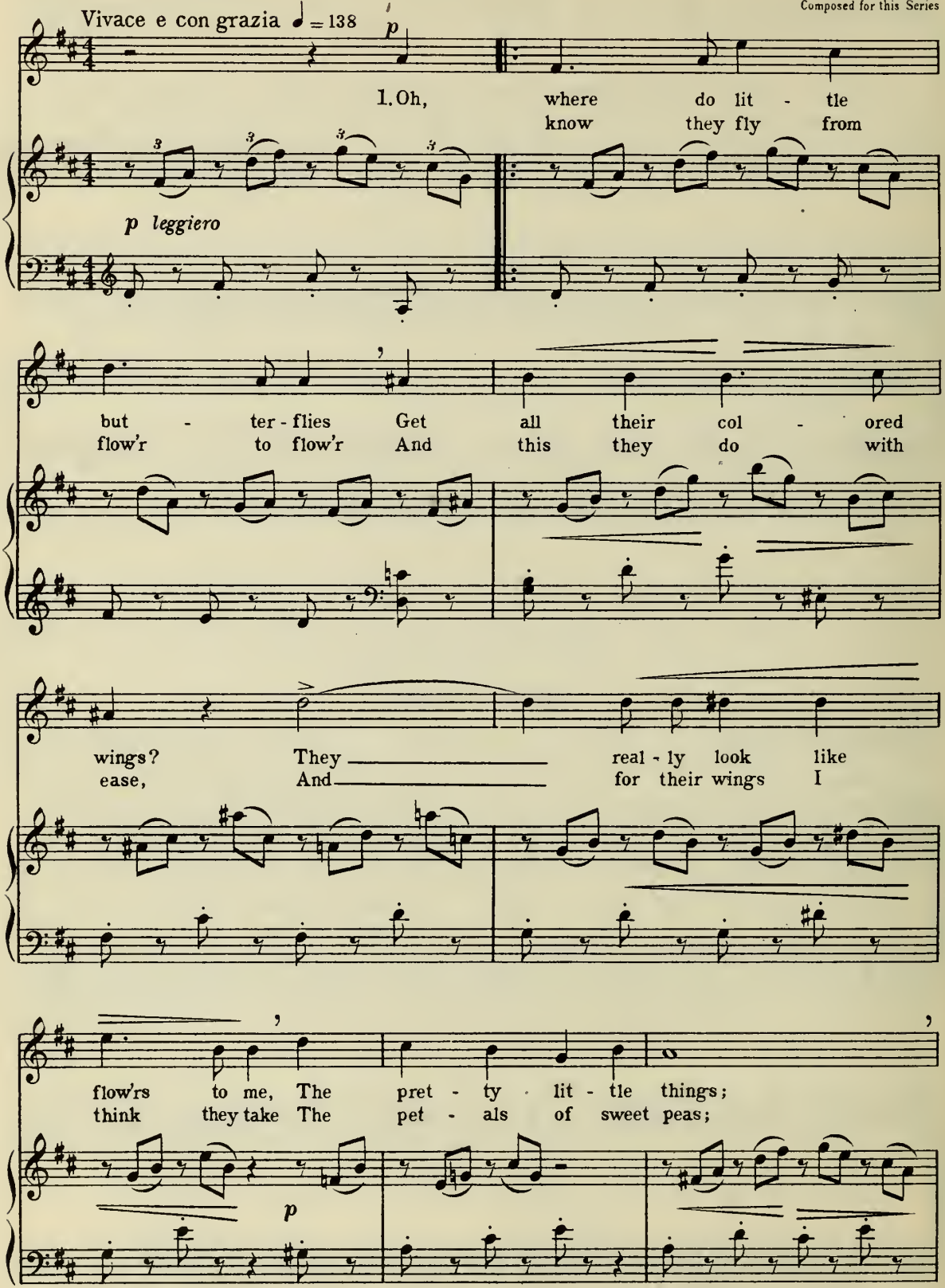


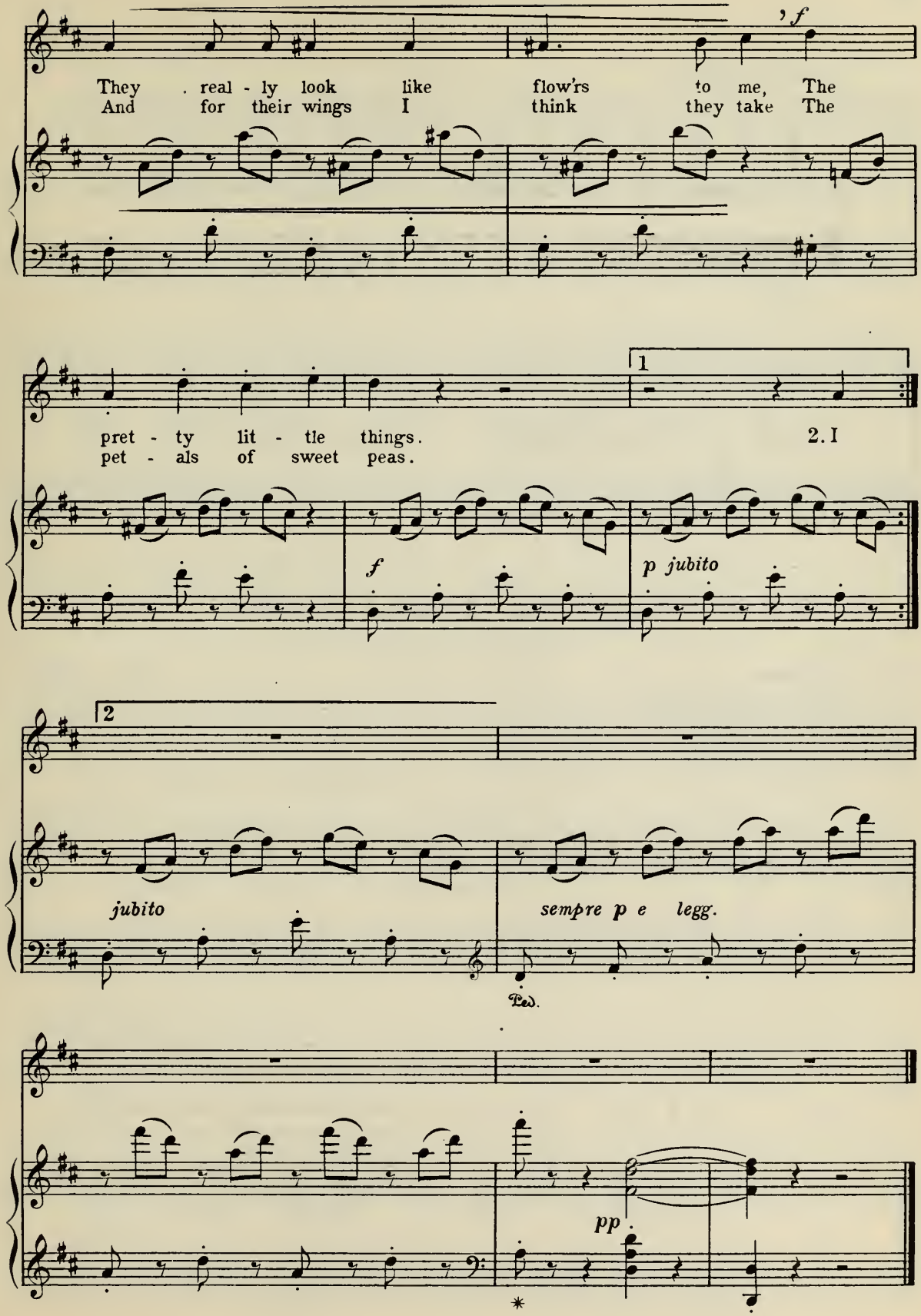
The Butterflies' Wings

(Book Two, p. 125)

From *Primary Education*

Fr. Gernsheim
Composed for this Series




They . real - ly look like flow'rs to me, The
And for their wings I think they take The
pret - ty lit - tle things.
pet - als of sweet peas.
1
2. I
f
p jubito
2
jubito
sempre p e legg.
Ped.
pp

Tell Me Pray

(Book Two, p. 125)

Silesian Folk Song

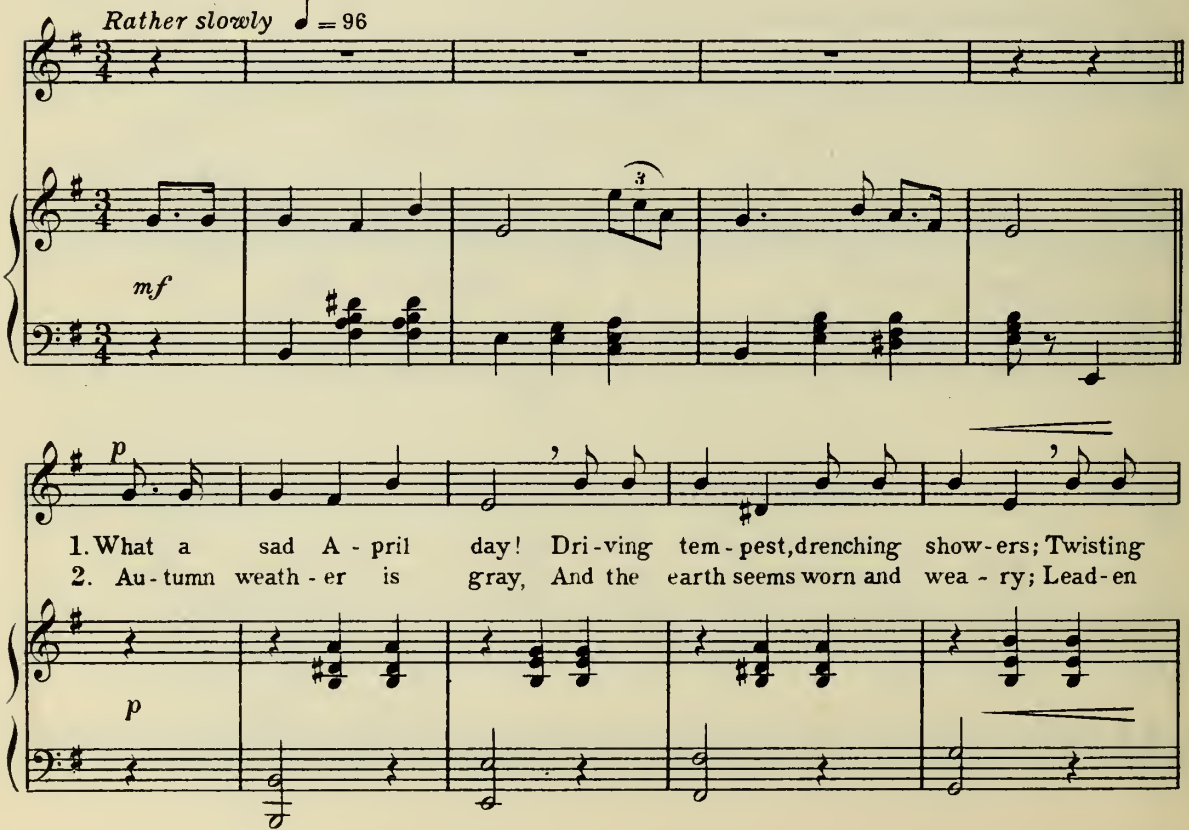


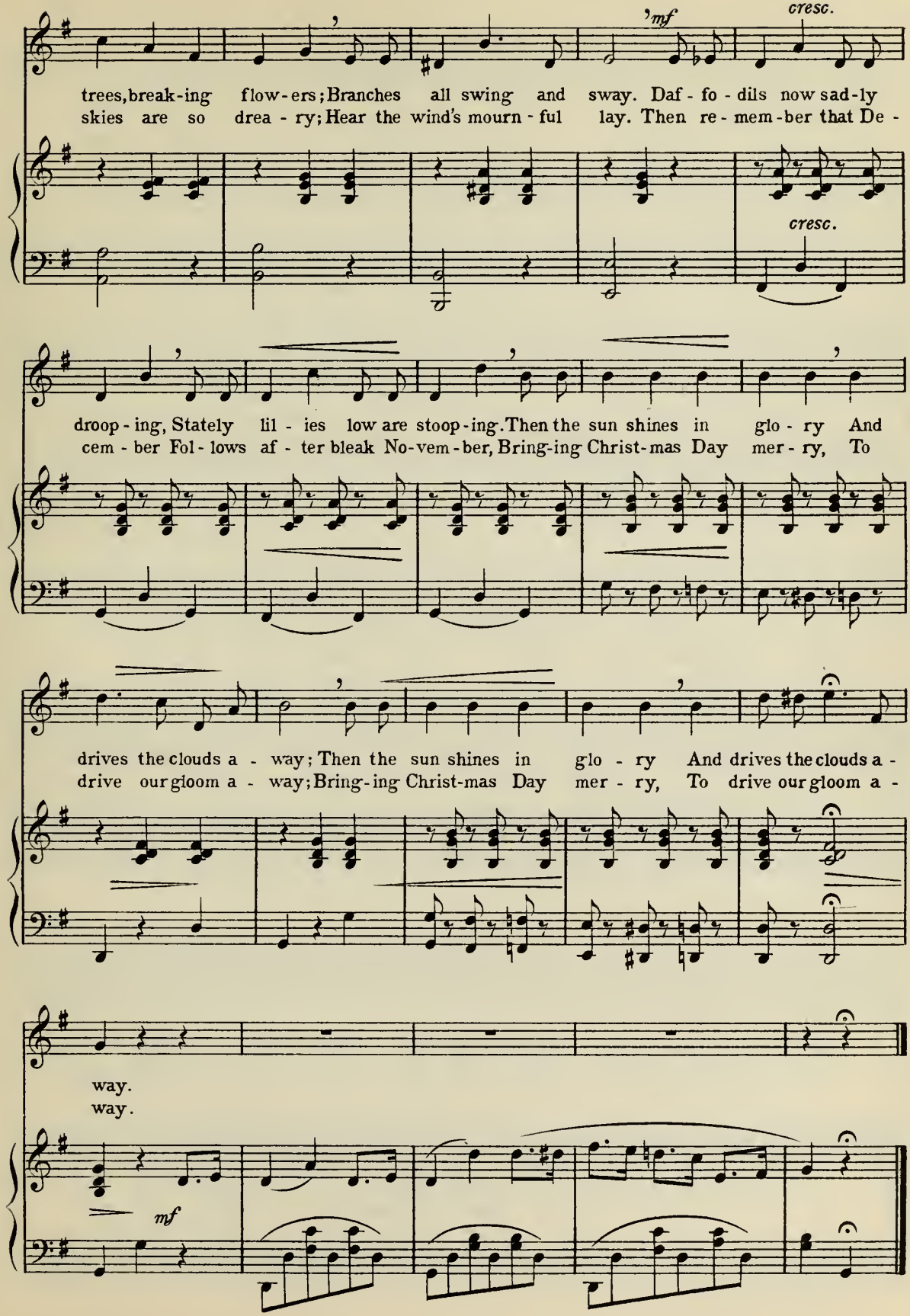
Sunshine After Clouds

(Book Two, p. 126)

Nellie Poorman

K. v. Woyna

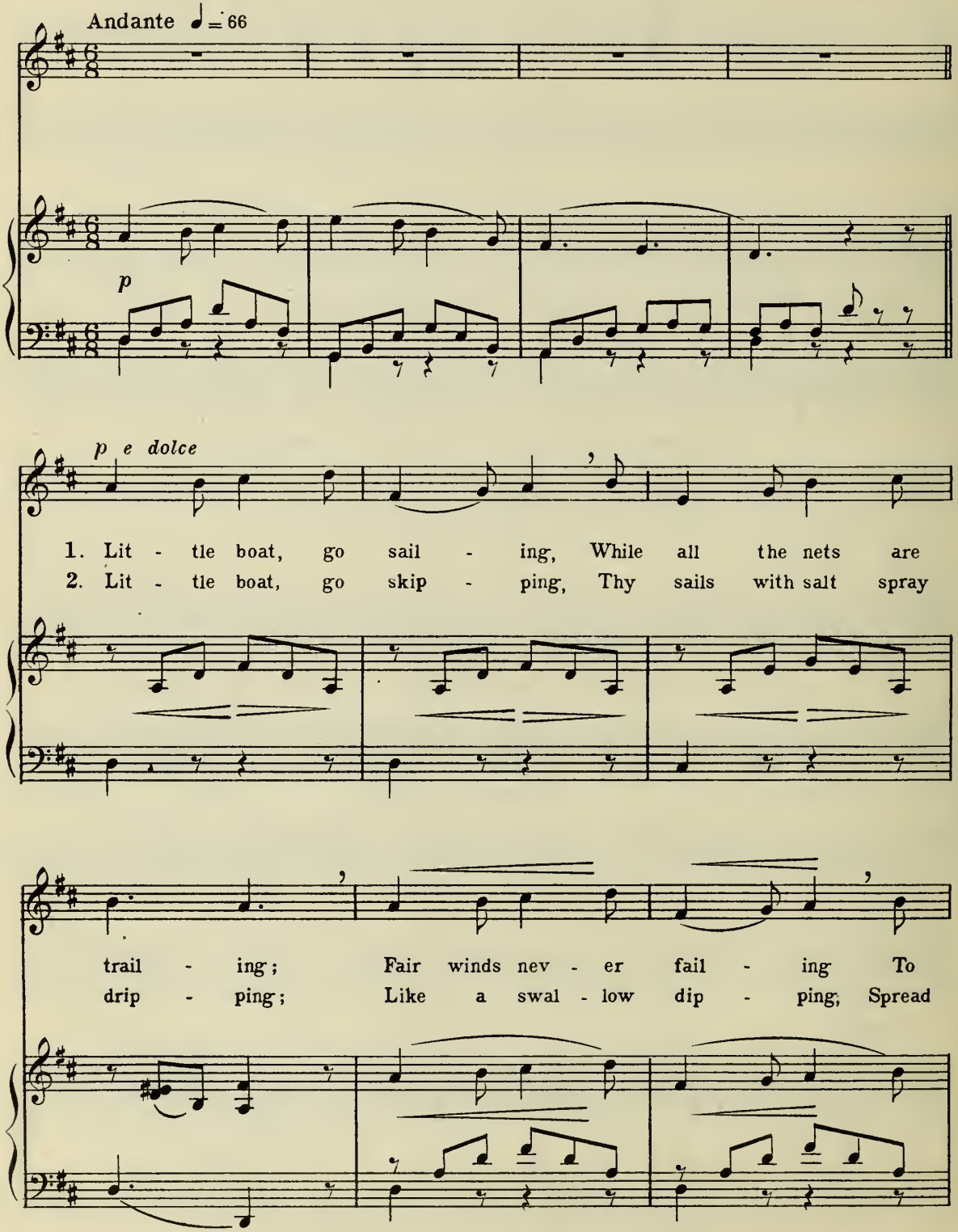


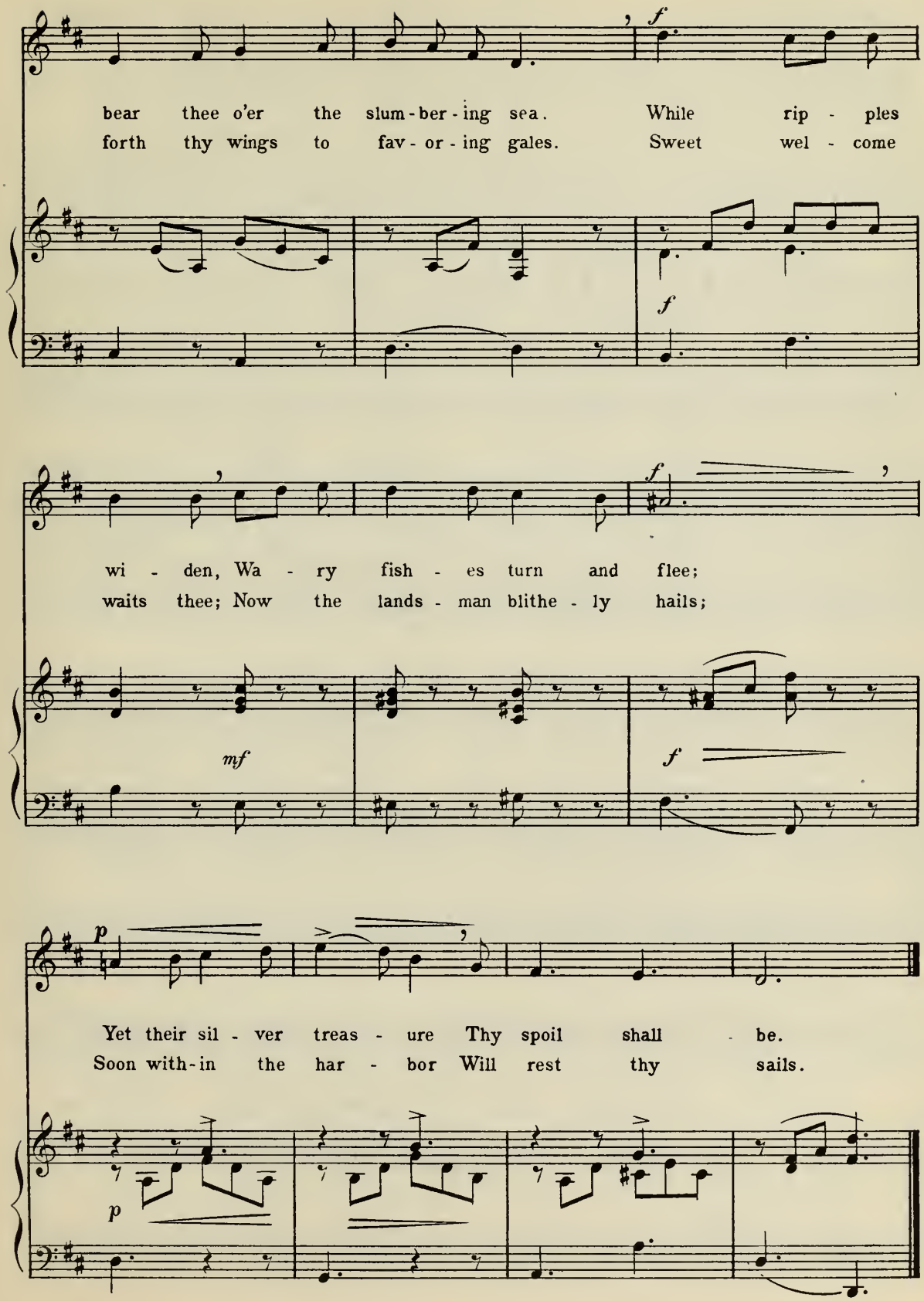

trees, break-ing flow-ers; Branches all swing and sway. Daf-fo-dils now sad-ly
skies are so drea-ry; Hear the wind's mourn-ful lay. Then re-mem-ber that De-
mf
cresc.
cresc.
droop-ing, Stately lil-ies low are stoop-ing. Then the sun shines in glo-ry And
cem-ber Fol-lows af-ter bleak No-vem-ber, Bring-ing Christ-mas Day mer-ry, To
drives the clouds a-way; Then the sun shines in glo-ry And drives the clouds a-
drive our gloom a-way; Bring-ing Christ-mas Day mer-ry, To drive our gloom a-
way.
way.
mf

Go, Little Boat

(Book Two, p. 127)

Maud Wilder Goodwin — A. Danhauser




bear thee o'er the slum-ber-ing sea. While rip - ples
forth thy wings to fav-or-ing gales. Sweet wel - come
wi - den, Wa - ry fish - es turn and flee;
waits thee; Now the lands-man blithe-ly hails;
Yet their sil - ver treas - ure Thy spoil shall be.
Soon with-in the har - bor Will rest thy sails.

Early Morning in May

(Book Two, p. 128)

Seymour Barnard — Ludwig van Beethoven




blue bud, What are you, bud? Are you bird with - out its wings or
blue bird, What are you, bird? Are you blos - som on the wing or
p
true bud? Are you bird with - out wings, Lit - tle
true bird? Are you blos - som with wings, Lit - tle
blue ___ bud, or a true bud? Are you bird with - out
blue___ bird, or a true bird? Are you blos - som that
wings, On the mea - dow left to lie?
sings, Lit - tle blue ___ bird, bright and bold?

A Little Philosopher

(Book Two, p. 129)

Margaret E. Sangster
From *Little Knights and Ladies*
Copyright, 1895, by Harper & Brothers

Horatio Parker
Composed for this Series

Rather fast ♩. = 100



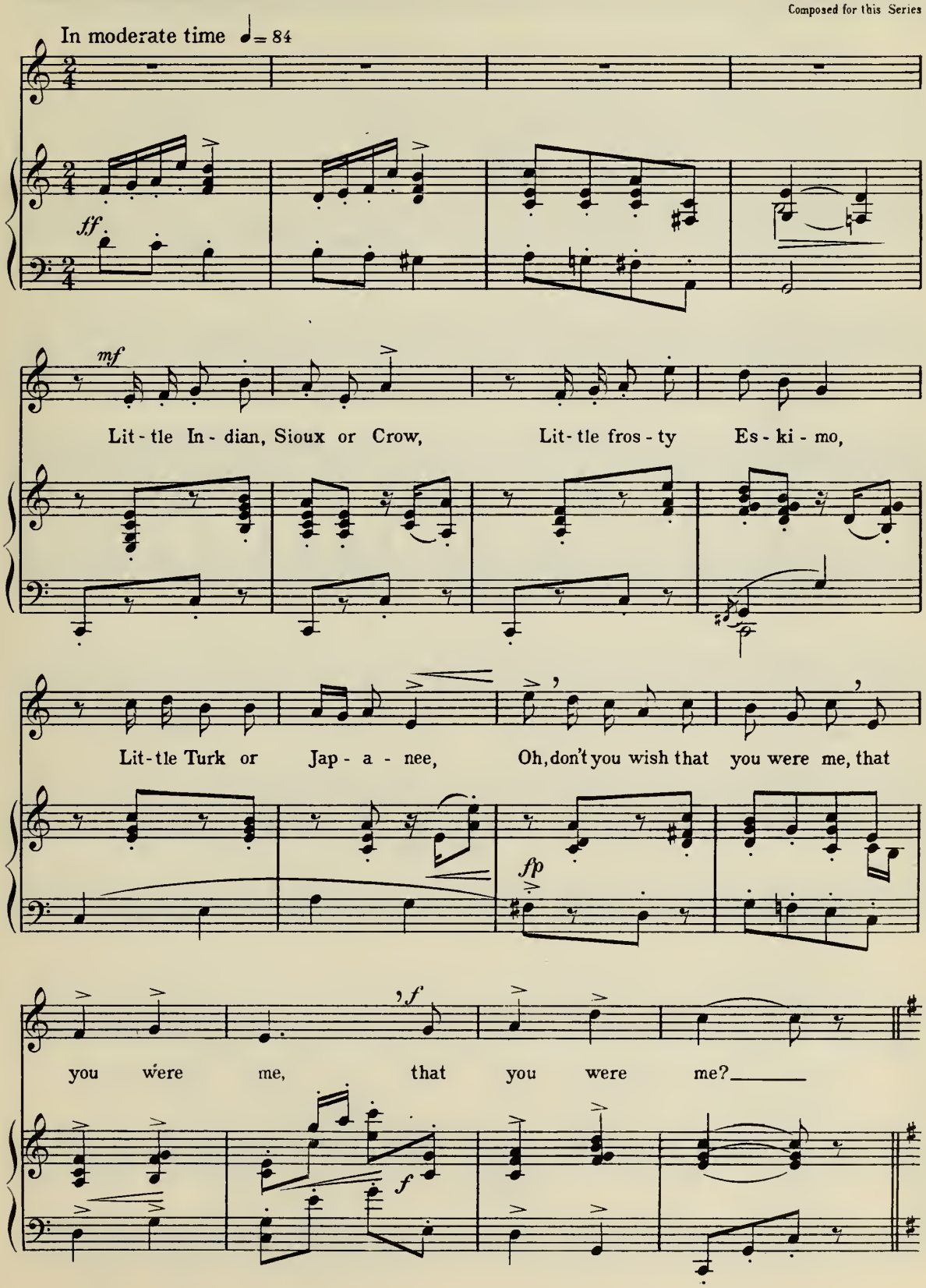
* *Boys may whistle this phrase*

Foreign Children

(Book Two, p. 130)

Robert Louis Stevenson

Victor Herbert
Composed for this Series




p
You have seen the scar - let trees And the li - ons o - ver seas;
fp
You have eat - en os - trich eggs, And turned the tur-tles off their legs.
rit.
Such a life is ve - ry fine, But it's not as nice as mine.
rit.
a tempo
You have cu - rious things to eat, I am fed on prop - er meat;
a tempo
fz


rit.
You must dwell be - yond the foam, But I am safe and live at home.
rit.
a tempo
Lit - tle In - dian, Sioux or Crow, Lit - tle fros - ty Es - ki - mo,
a tempo
fp
Lit - tle Turk or Jap - a - nee, Oh, don't you wish that you were me, that
fp
f
rit.
you were me, that you were me?
f
rit.
sfz

Wishing

(Book Two, p. 131)

Alice V. L. Carrick

Frank van der Stucken
Composed for this Series





An Arbor Day Song

(Book Two, p. 132)

Susie M. Best

Carl Busch
Composed for this Series



Hoof Beats

(Book Two, p. 132)

Louise Ayres Garnett

Arthur Farwell
Composed for this Series

♩. = 104

p

1. I love to hear the hors - es' feet Go clit - ter clat-ter up -
times it seems as though they say, "Sweet dreams, my child, it will
just as tho' they're on the way To lands where num-ber-less
love the sounds that come at night, They're, oh, so diff'rent from

p

cresc.

on the street. The nights when I can't sleep, I lie And
soon be day." A - gain they sound like gob - lin bands That
chil - dren stay. But al - ways do they seem to bring A
sounds by light! But most of all I love the beat Of

sf

dim.

1, 2 & 3

wait for hoof beats go - ing by.
stamp their feet and clap their hands;
thought that keeps me won - der - ing.
hors - es' hoofs up - on the

p

2. Some -
3. Or
4. I

street.

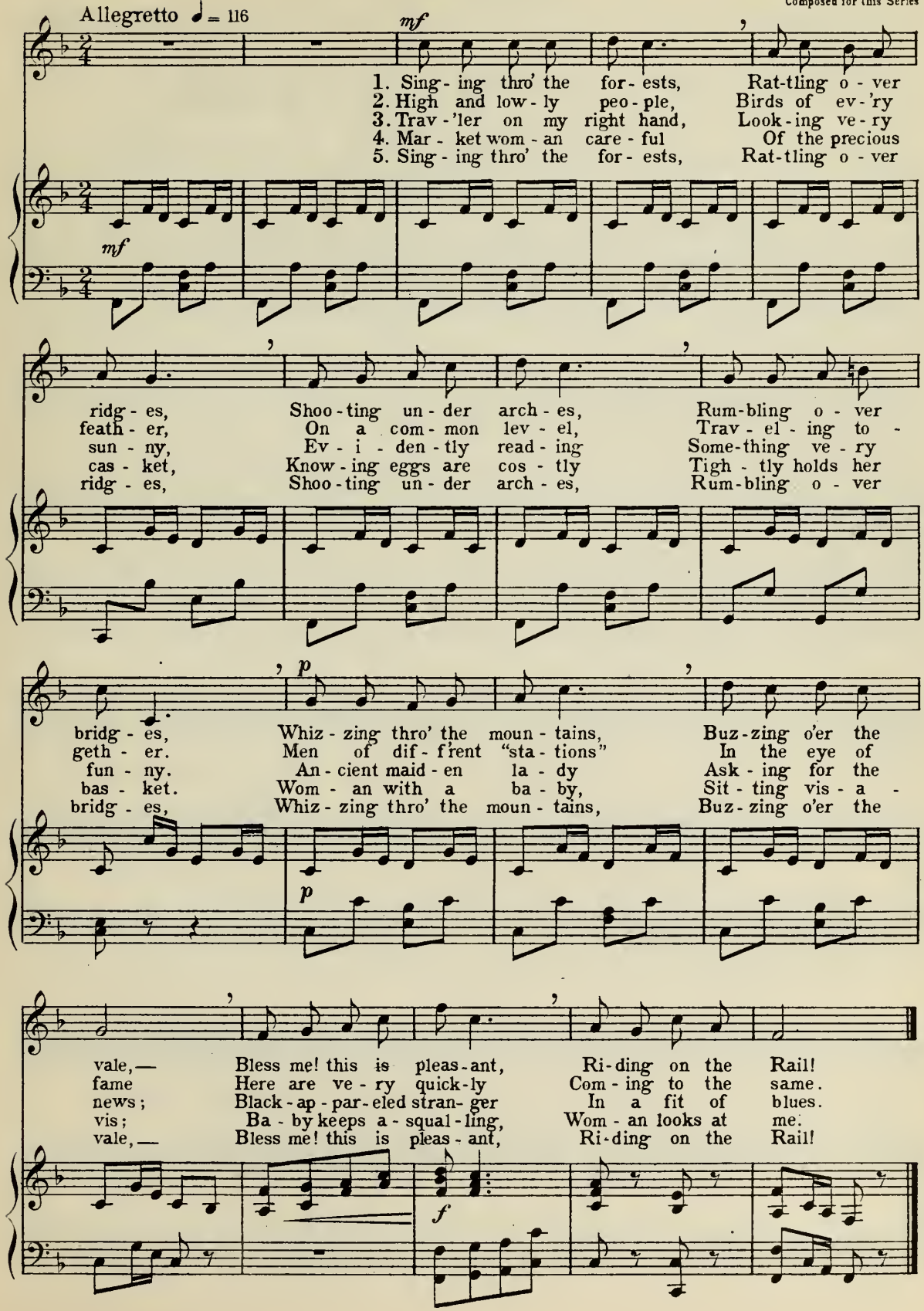
p

pp

Ped.

Rhyme of the Rail

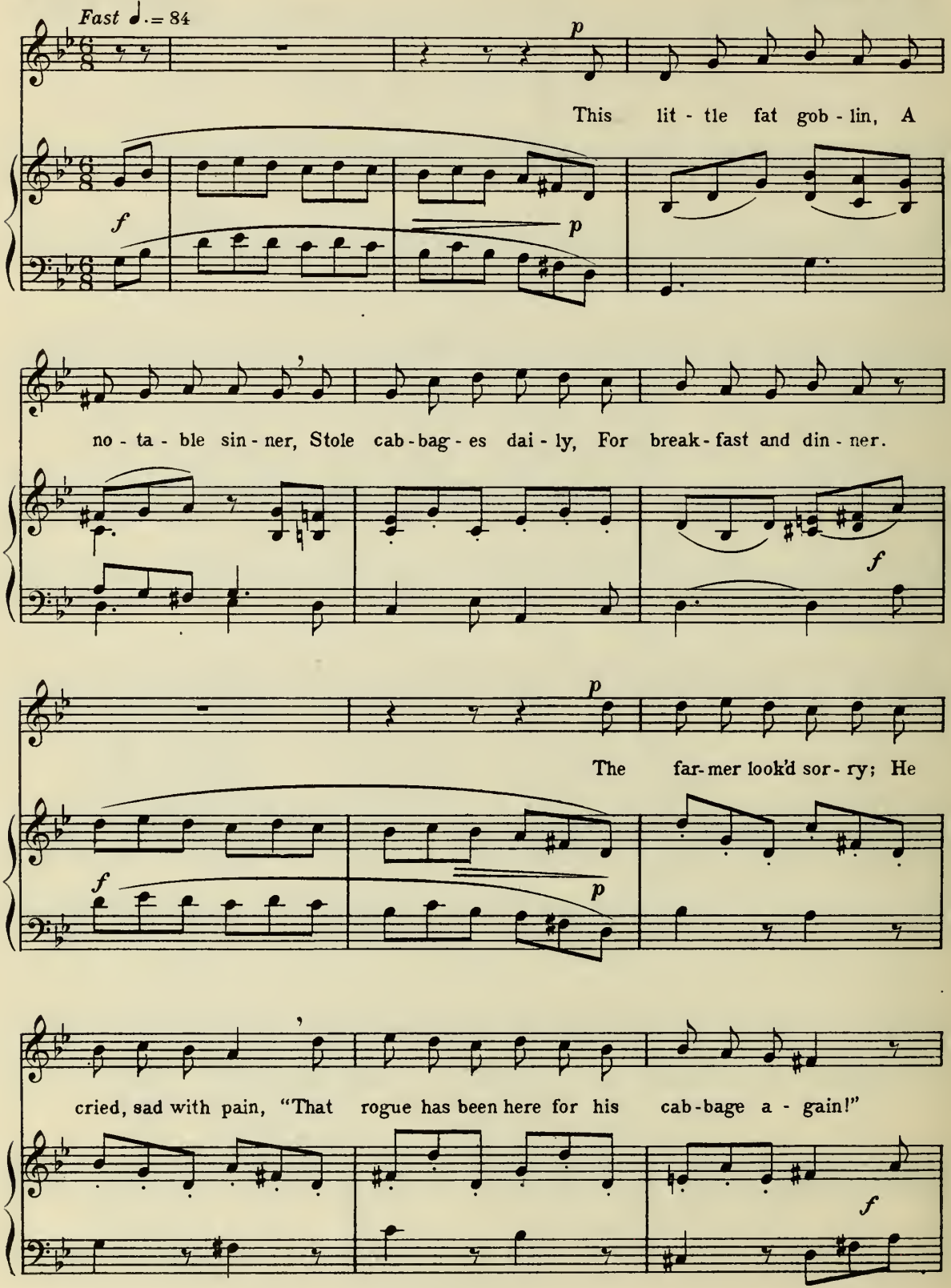
J. G. Saxe (Book Two, p. 133) George W. Chadwick
Composed for this Series



This Little Fat Goblin

(Book Two, p. 134)

Kate Greenaway — Horatio Parker




p
That lit - tle plump gob - lin, He laugh'd, "Ho! Ho! Ha! Be -
p
fore he can catch me, He'll have to run far!"
f
p
That lit - tle fat gob - lin, He nev - er need sor - row; He
p
cresc.
stole them to - day, And he'll steal more to - mor - row.
cresc.

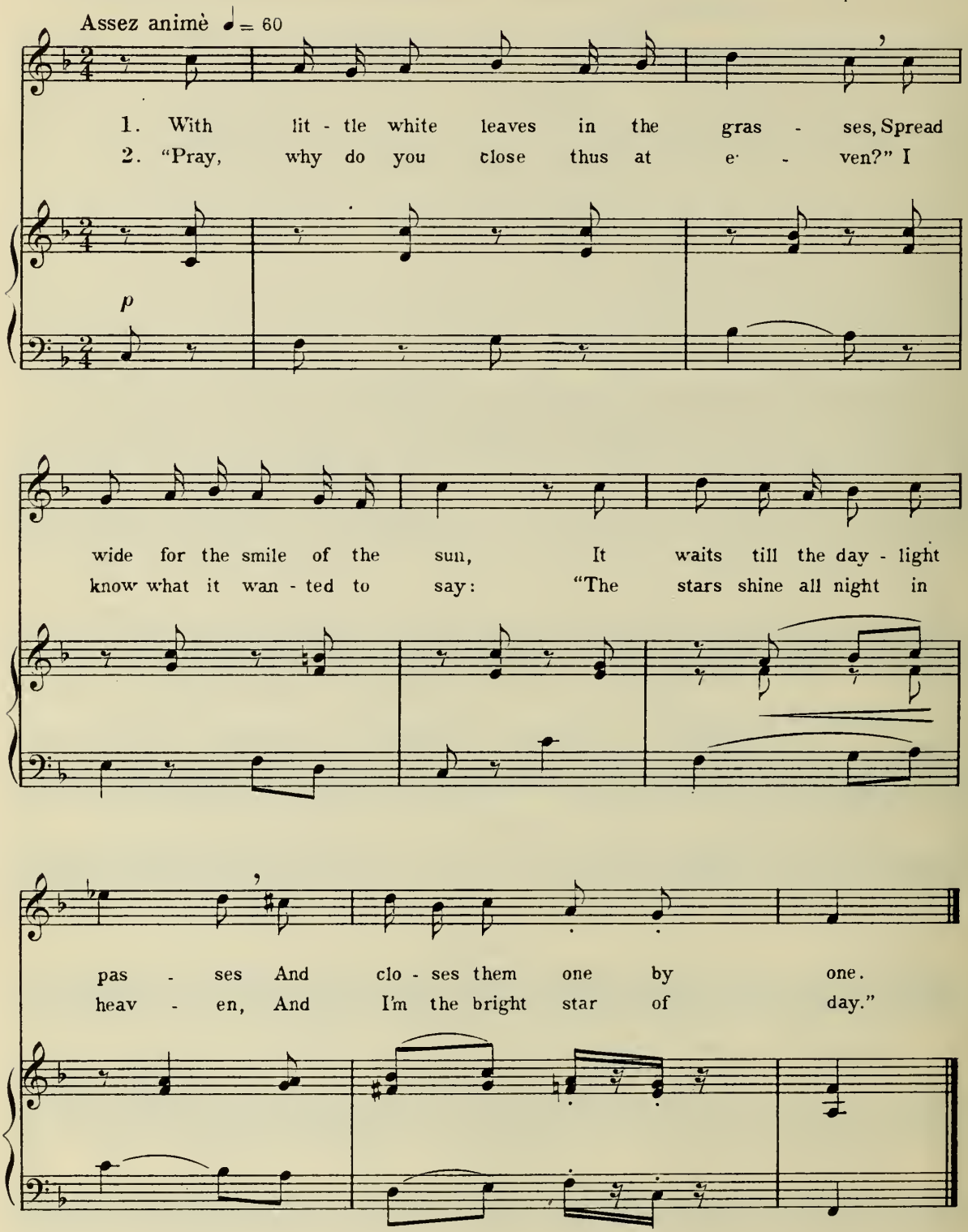
The Daisy

(Book Two, p. 135)

Sir Rennell Rodd

Vincent d'Indy

Composed for this Series

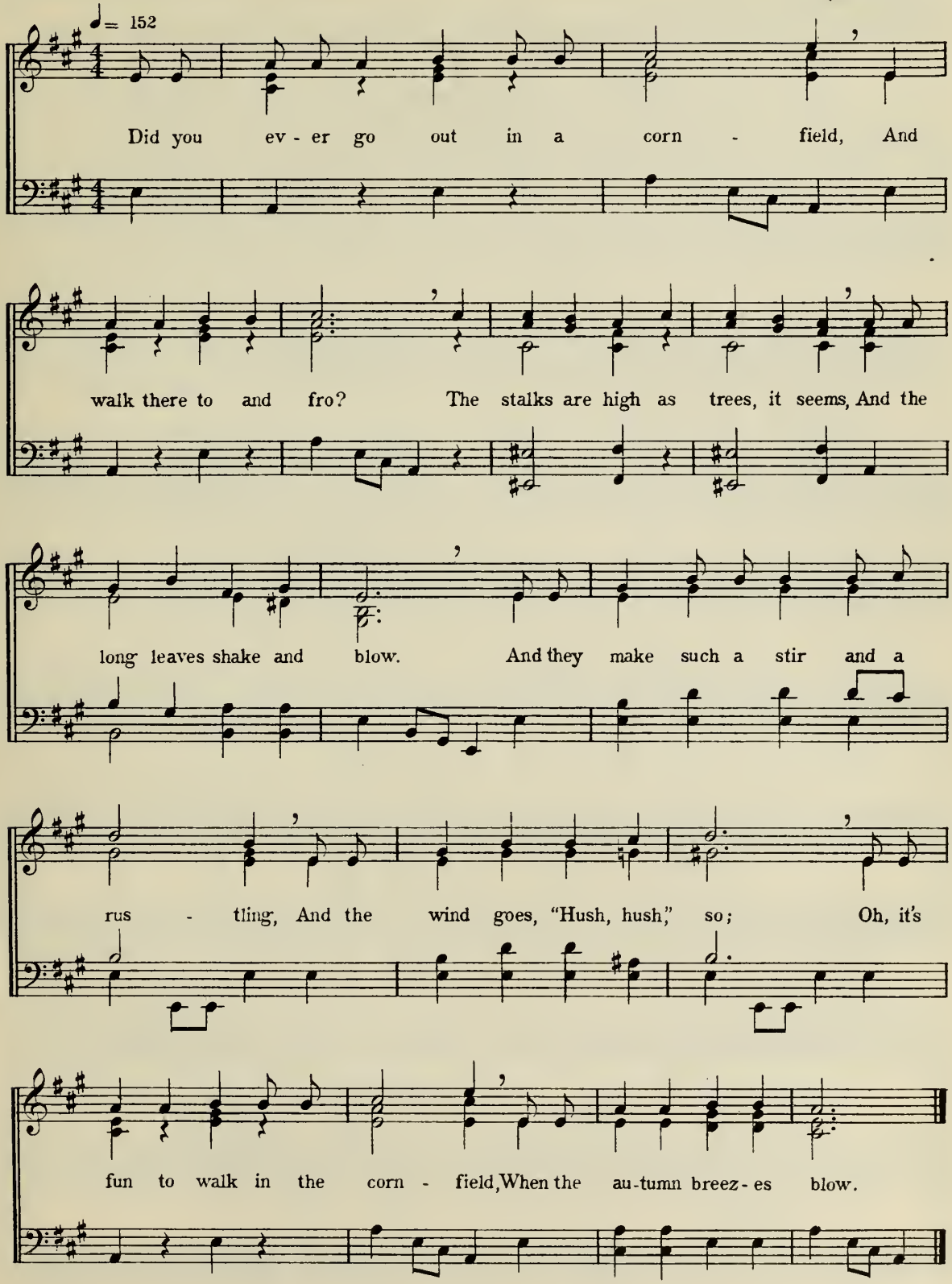


In the Cornfield

(Book Two, p.135)

Maude M. Grant

Adolf Weidig
Composed for this Series



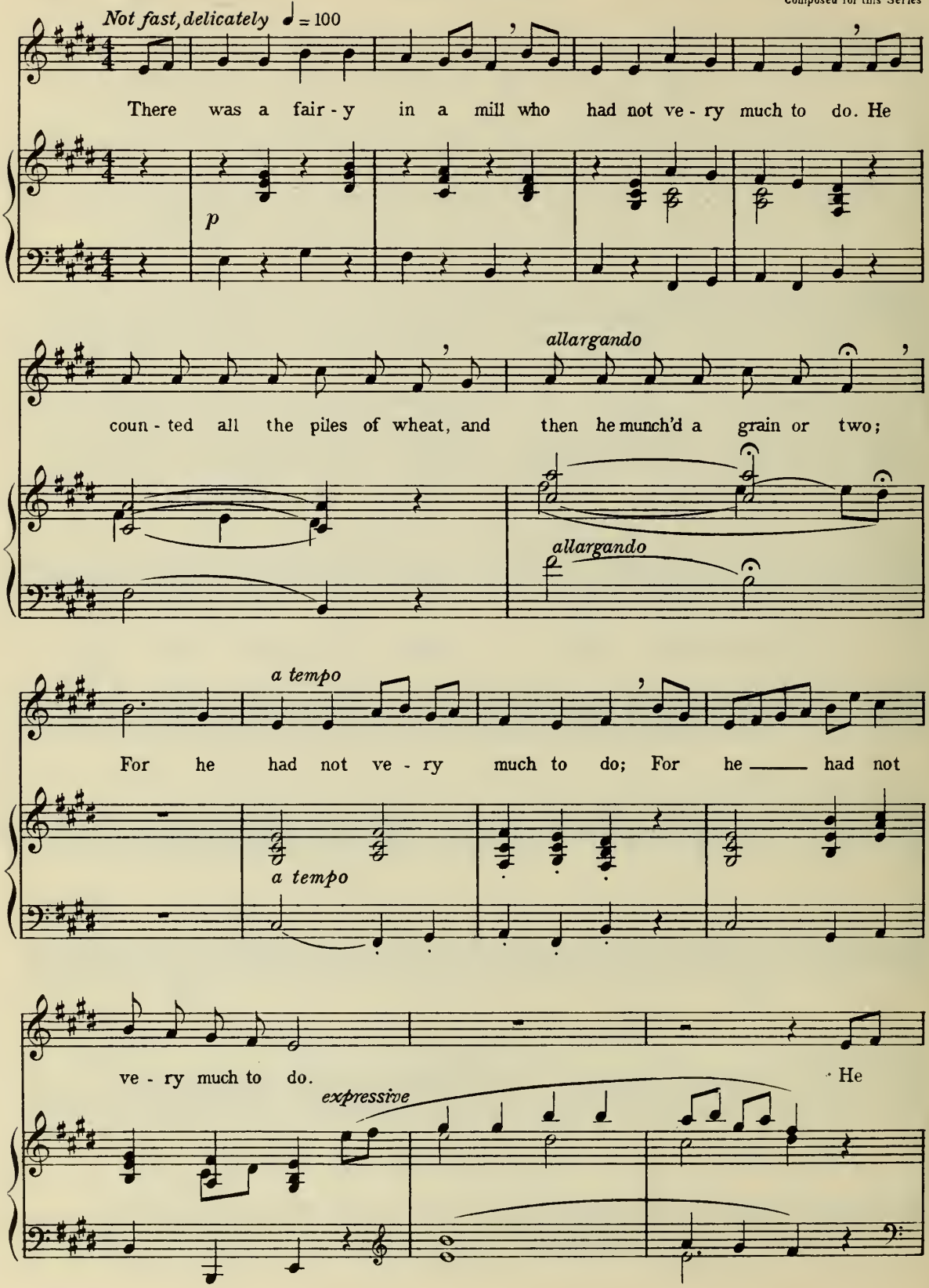
The Mill Fairy

(Book Two, p.136)

H.D.

Walter Morse Rummel

Composed for this Series




thought a - bout the ways of wasps and bee - tles and of fair - y lore; But
very softly
when he'd ed - u - cate the mice, they said: "We've heard all that be - fore."
p
allargando
a tempo
There was a fair - y in a mill; he
p
allargando
a tempo
had not ve - ry much to do!
expressive

The Swing

(Book Two, p. 137)

Emily Fox Grinnell

W. Otto Miessner
Composed for this Series

♩. = 88

Joyously

1. A splen-did long sweep, Up high in the air, yo -
2. And now we will swing, Down thro' the blue day, yo -

Legato il basso

ho! ___ Heigh - ho! ___ The lit - tle leaves laugh, The wind rushes by, yo -
ho! ___ Heigh - ho! ___ O'er meadow grass wing Our shad-ow-y way, yo -

ho! ___ Heigh - ho! ___ Oh, call to the dove That pas-ses on high, For
ho! ___ Heigh - ho! ___ Oh, call to the lark, And join in his lay, For

f

we, too, can fly, ___ can fly! ___
we, too, are gay, ___ are gay! ___

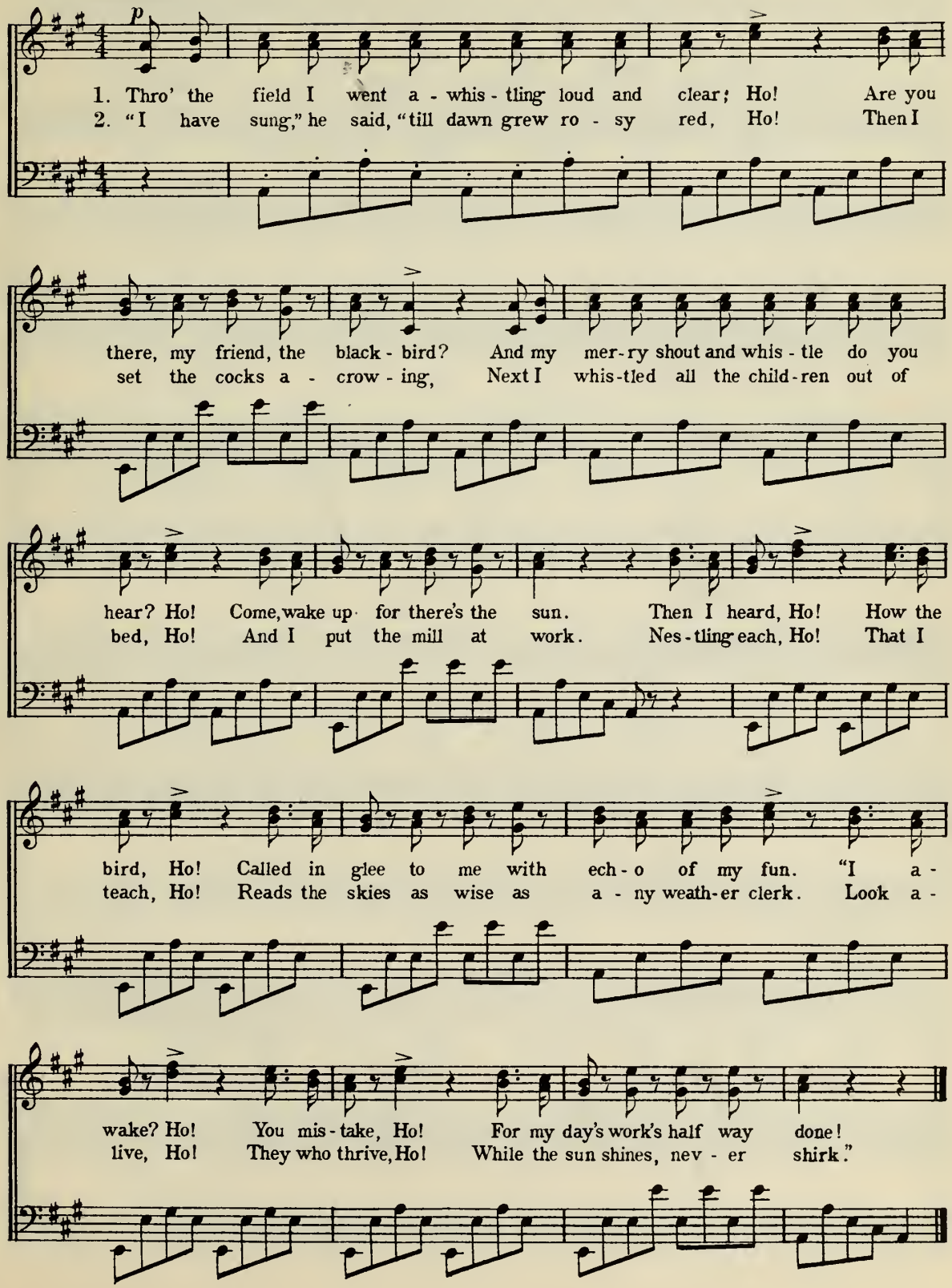
Ped. *

The Blackbird

(Book Two, p. 138)

M. Louise Baum — Italian Folk Song

Moderato ♩ = 126



The Kite

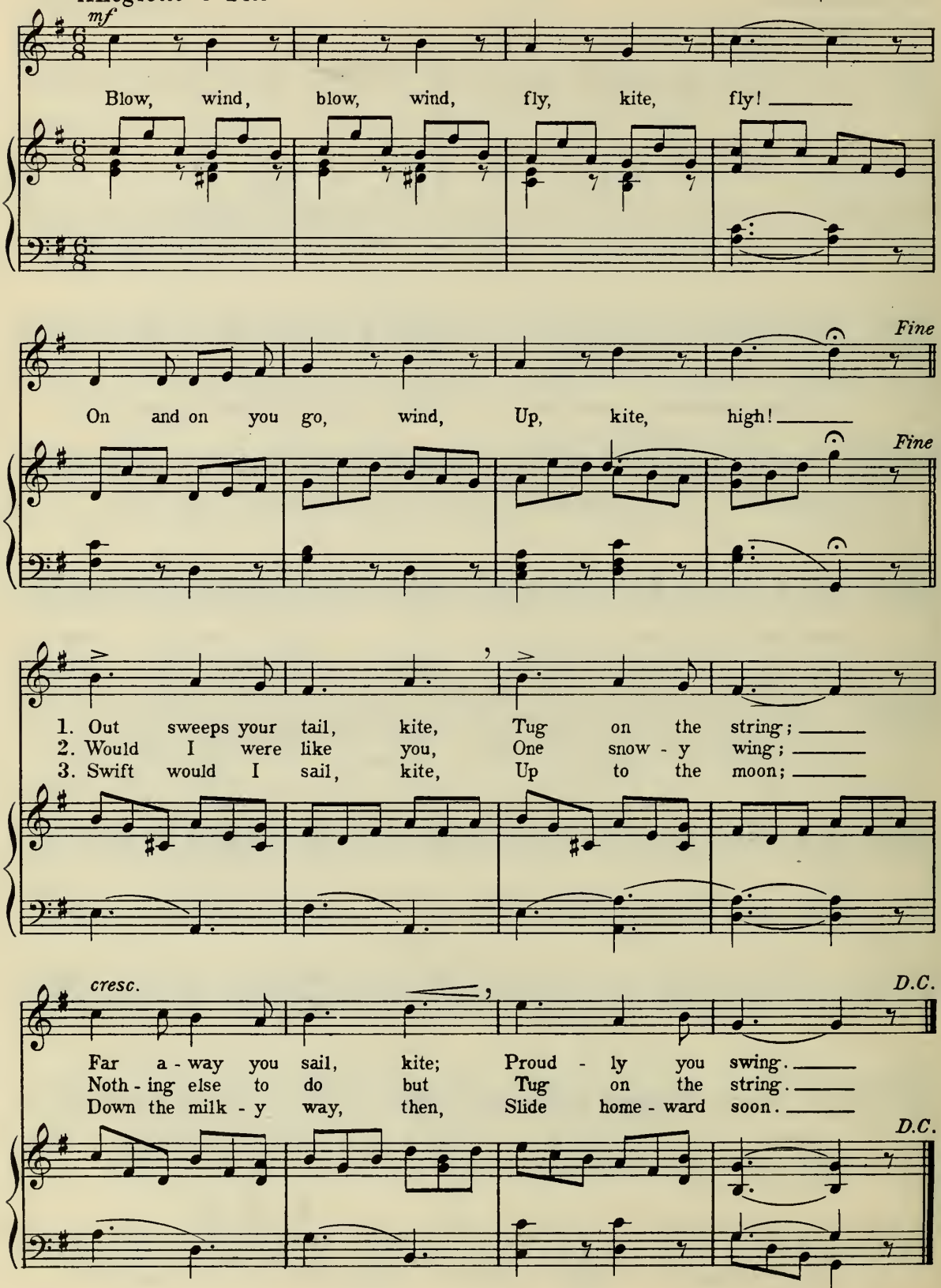
(Book Two, p. 139)

Charles Keeler

Peter Christian Lutkin
Composed for this Series

Allegretto ♩. = 120

mf



A Meadow Song

(Book Two, p. 140)

Laura E. Richards

Horatio Parker
Composed for this Series

Fast ♩ = 84

1. Red - top, tim - o - thy, June grass and clov - er, Sing the mer - ry mea - dow song
2. Red - top, tim - o - thy, herd's grass and dai - sy, Hear the mer - ry mea - dow's song

o - ver and o - ver. Bob - o - links a - trill - ing thro' it,
laugh - ing and la - zy! Grass - hop - pers a - chir - ring thro' it,

Lit - tle breez - es thrill - ing to it; Just to - day,
Jol - ly quak - ers whir - ring thro' it; Midg - es small,

Care a - way, And I'll be a ro - ver.
O - ver all, Just dance till they're cra - zy.

Frost Fairies

(Book Two, p. 140)

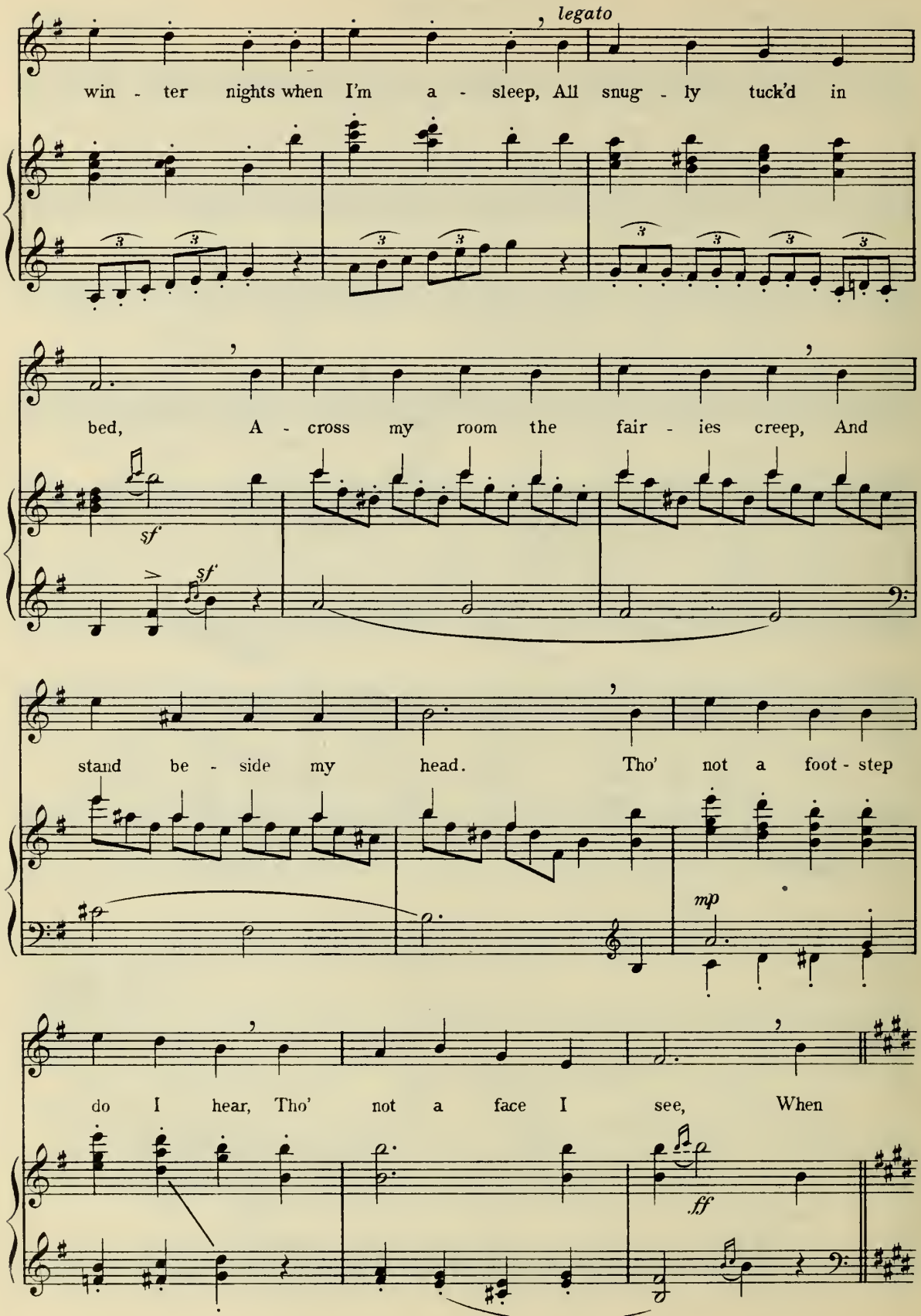
May Morgan

W. Otto Miessner
Composed for this Series

Sprightly ♩ = 144

On

mf *f* *sf* *pp* *p* *p* *ritard*


legato
win - ter nights when I'm a - sleep, All snug - ly tuck'd in
bed, A - cross my room the fair - ies creep, And
sf
sf
stand be - side my head. Tho' not a foot - step
mp
do I hear, Tho' not a face I see, When
ff


morn - ing comes I know full well That they have been with me. For
legato
there up - on my win - dow-panes, Are scenes from fros - ty
more slowly, and smoothly
Ped.
*
Ped.
*
lands; Bright trees and ferns and star - ry flow'rs, All
Ped.
*
Ped.
*
drawn by fair - y hands.
p
mp
mf
Ped.

A Spring Guest

(Book Two, p. 139)

Kate Louise Brown

G. A. Grant-Schaefer

Composed for this Series



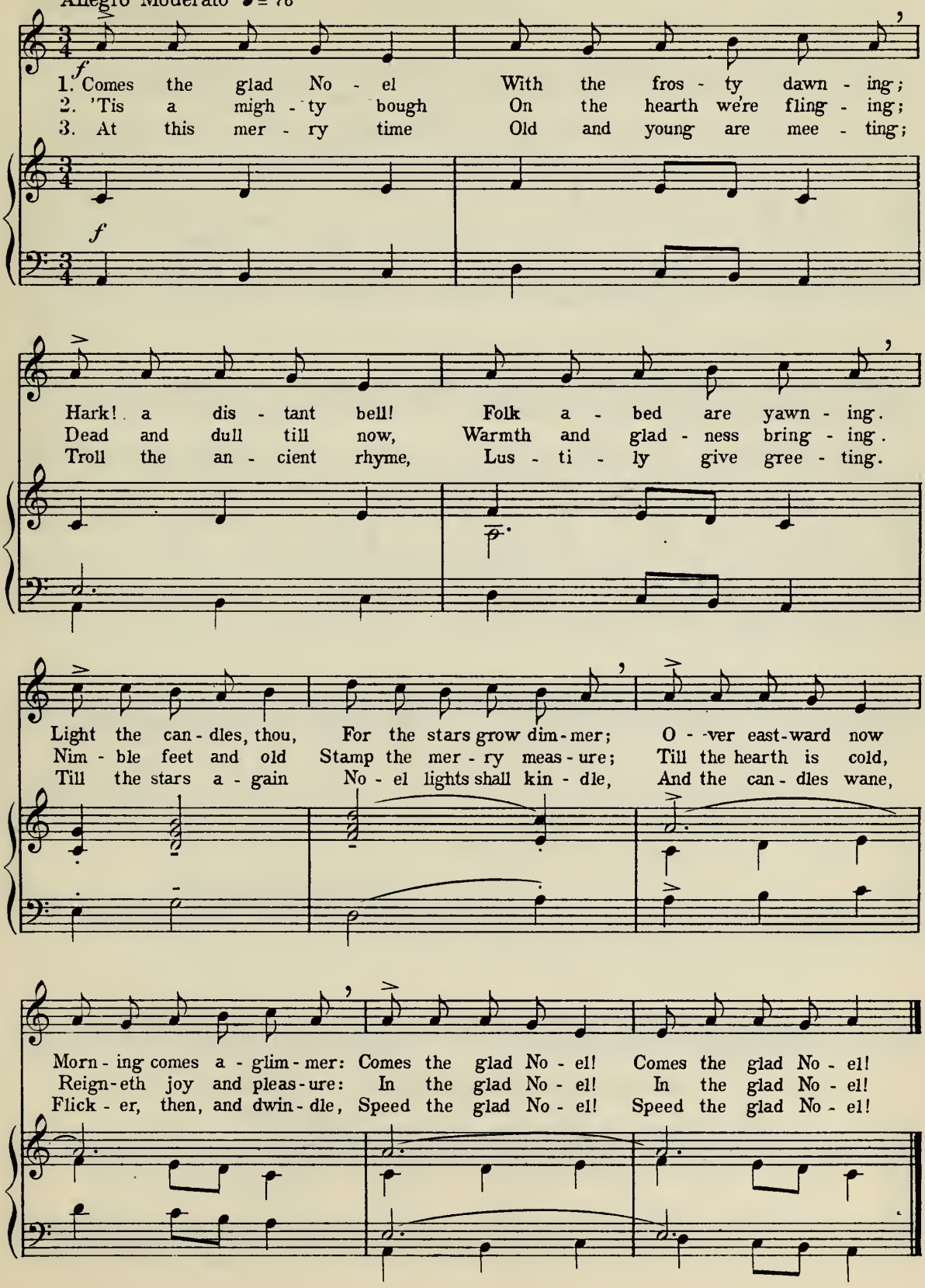
Noel

(Book Two, p. 141)

Seymour Barnard
From the French

French Folk Song

Allegro Moderato ♩= 76

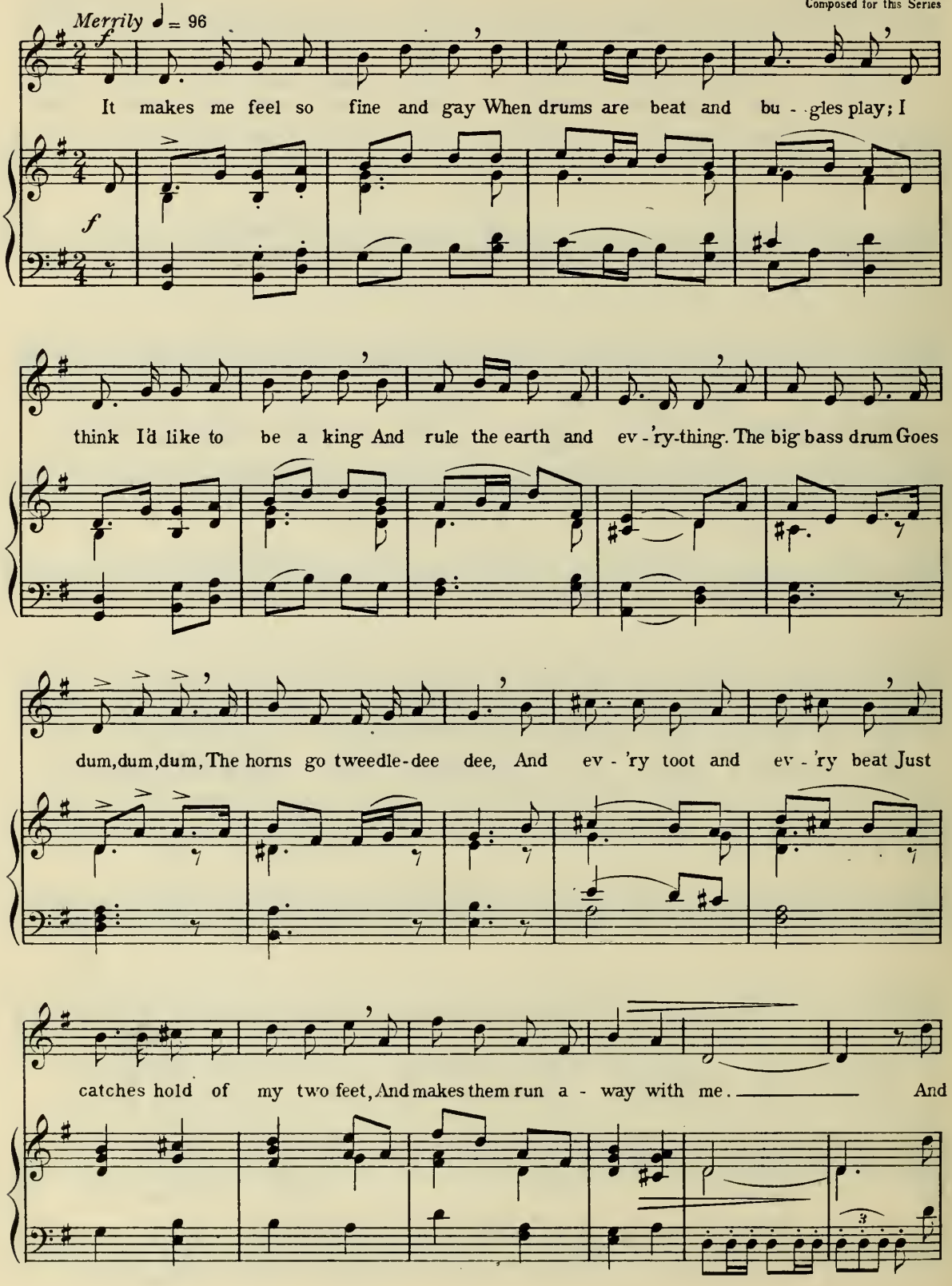


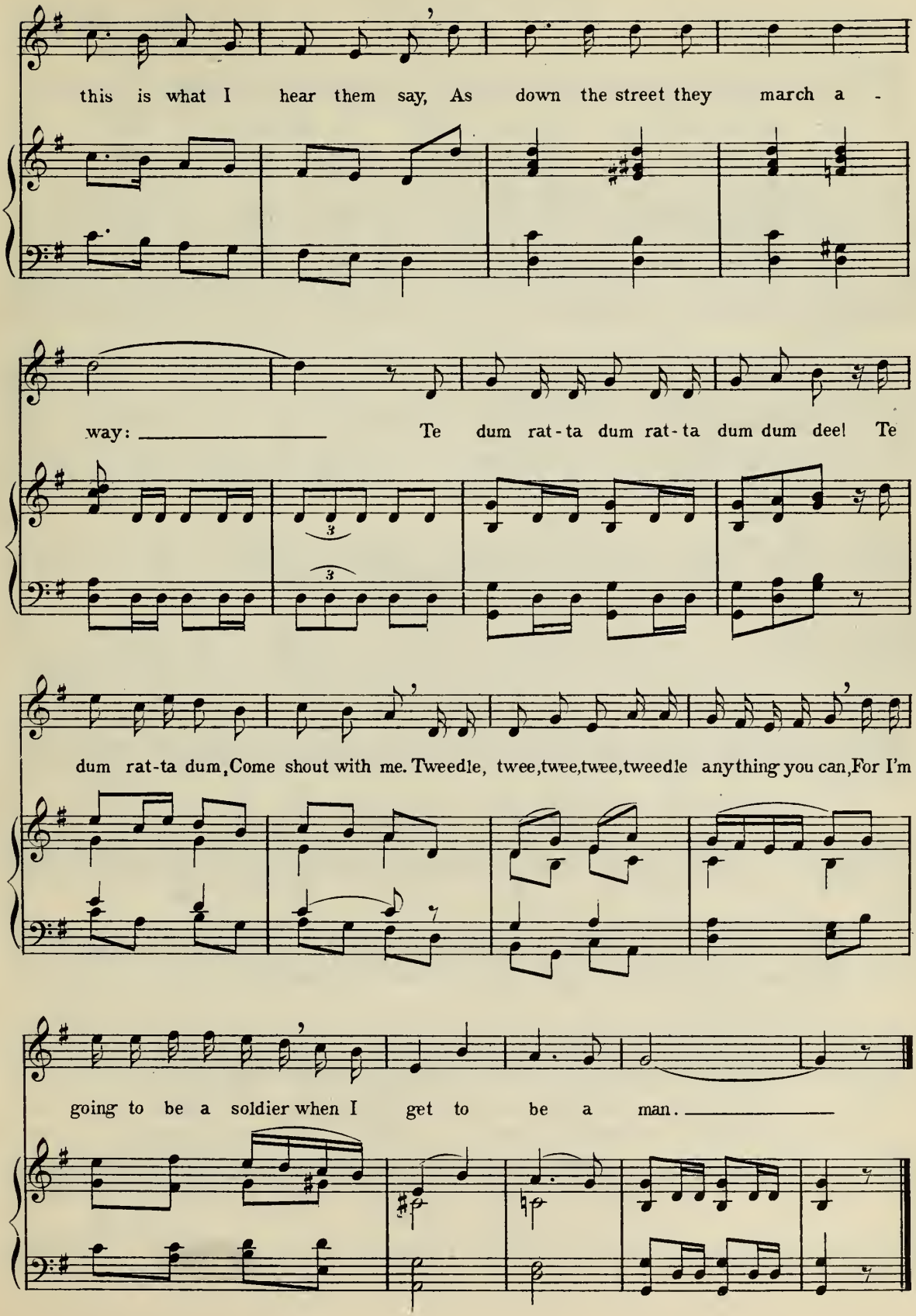
The Brass Band

(Book Two, p. 142)

Charles Keeler

Henry Hadley
Composed for this Series




this is what I hear them say, As down the street they march a -
way: Te dum rat-ta dum rat-ta dum dum deel Te
dum rat-ta dum, Come shout with me. Tweedle, twee, twee, twee, tweedle anything you can, For I'm
going to be a soldier when I get to be a man.

Algerian Lullaby

(Book Two, p. 143)

Frederick G. Bowles — Mary Root Kern





The Month of March

(Book Two, p. 146)

From *The Youth's Companion*

Horatio Parker
Composed for this Series



Fairyland

(Book Two, p. 144)

Alice V. L. Carrick

Fanny Snow Knowlton
Composed for this Series

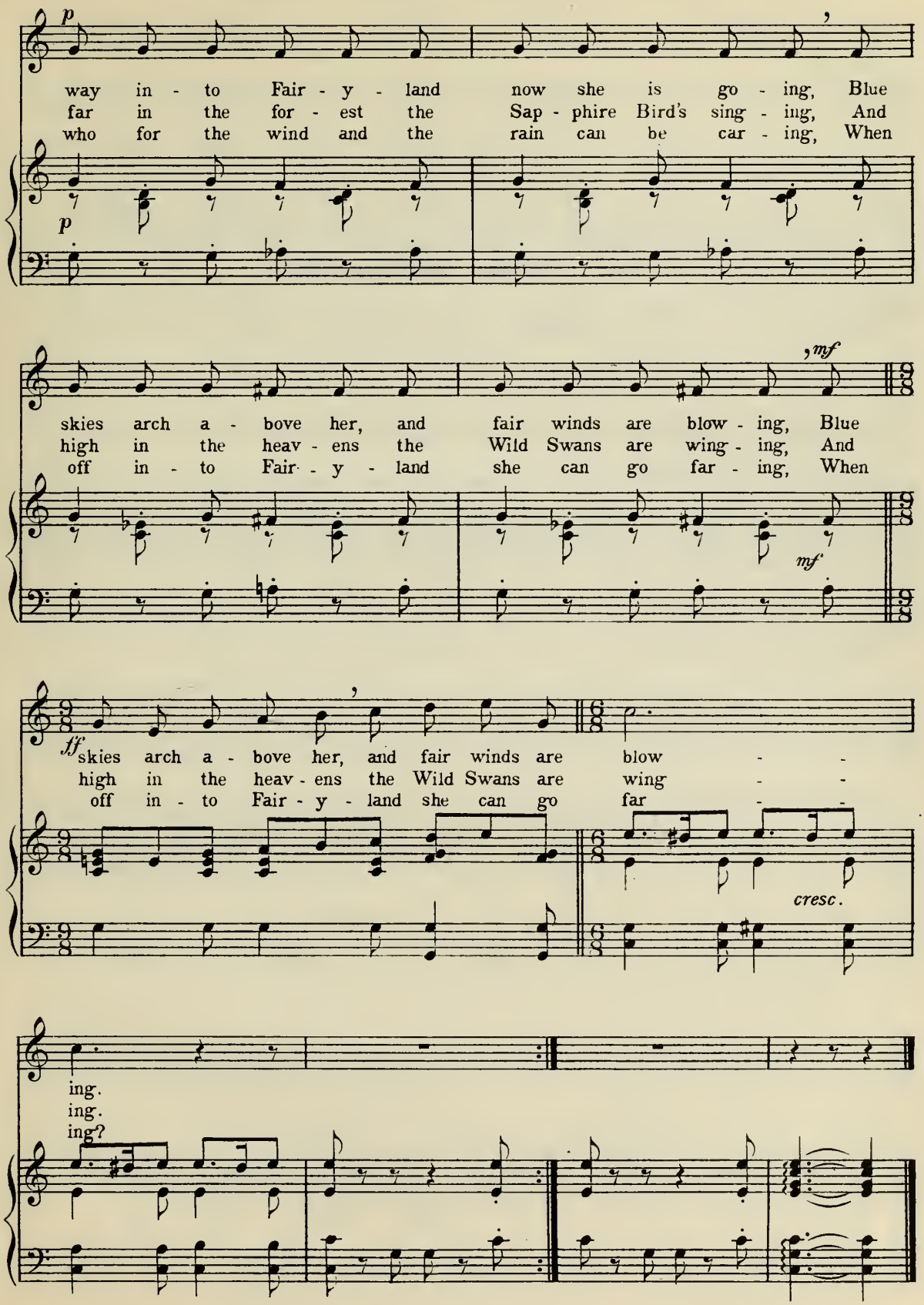
Allegretto ♩. = 76

1. The wide win - dow - pane is
2. There Snow-White she meets, Prince
3. So let the cold rain beat

blurred by the rain, And the li - lac twigs tap at the sill; But
Charm-ing she greets, Sees Red Ri - ding Hood wan - der the wood; To
loud at the pane, And the li - lac twigs tap at the sill; For

Nan in her nook, deep, deep in a book, Nev-er heeds if it storms or is
Puss - in - Boots talks, and whis - pers and walks With dear Beau - ty, so gen - tle and
Nan - nie a - way in Won - der-World gay Nev-er knows if it storms or is

still, Nev - er heeds if it storms or is still. A -
good, With dear Beau - ty, so gen - tle and good. Far,
still, Nev - er knows if it storms or is still. Oh,


p
way in - to Fair - y - land now she is go - ing, Blue
far in the for - est the Sap - phire Bird's sing - ing, And
who for the wind and the rain can be car - ing, When
p
mf
skies arch a - bove her, and fair winds are blow - ing, Blue
high in the heav - ens the Wild Swans are wing - ing, And
off in - to Fair - y - land she can go far - ing, When
mf
ff
skies arch a - bove her, and fair winds are blow - -
high in the heav - ens the Wild Swans are wing - -
off in - to Fair - y - land she can go far - -
cresc.
ing.
ing.
ing?

What Becomes of the Moon

(Book Two, p. 147)

George Reiter Brill

W. Otto Miessner
Composed for this Series




think they cut the old moon up When - ev - er he be - comes too
dim; They cut him in - to lit - tle bits And
make the stars of him, And make the stars of
him.
p
pp
ppp
Ped.

A Snowy Day

(Book Two, p. 145)

Anna M. Pratt

Gabriel Pierné
Composed for this Series

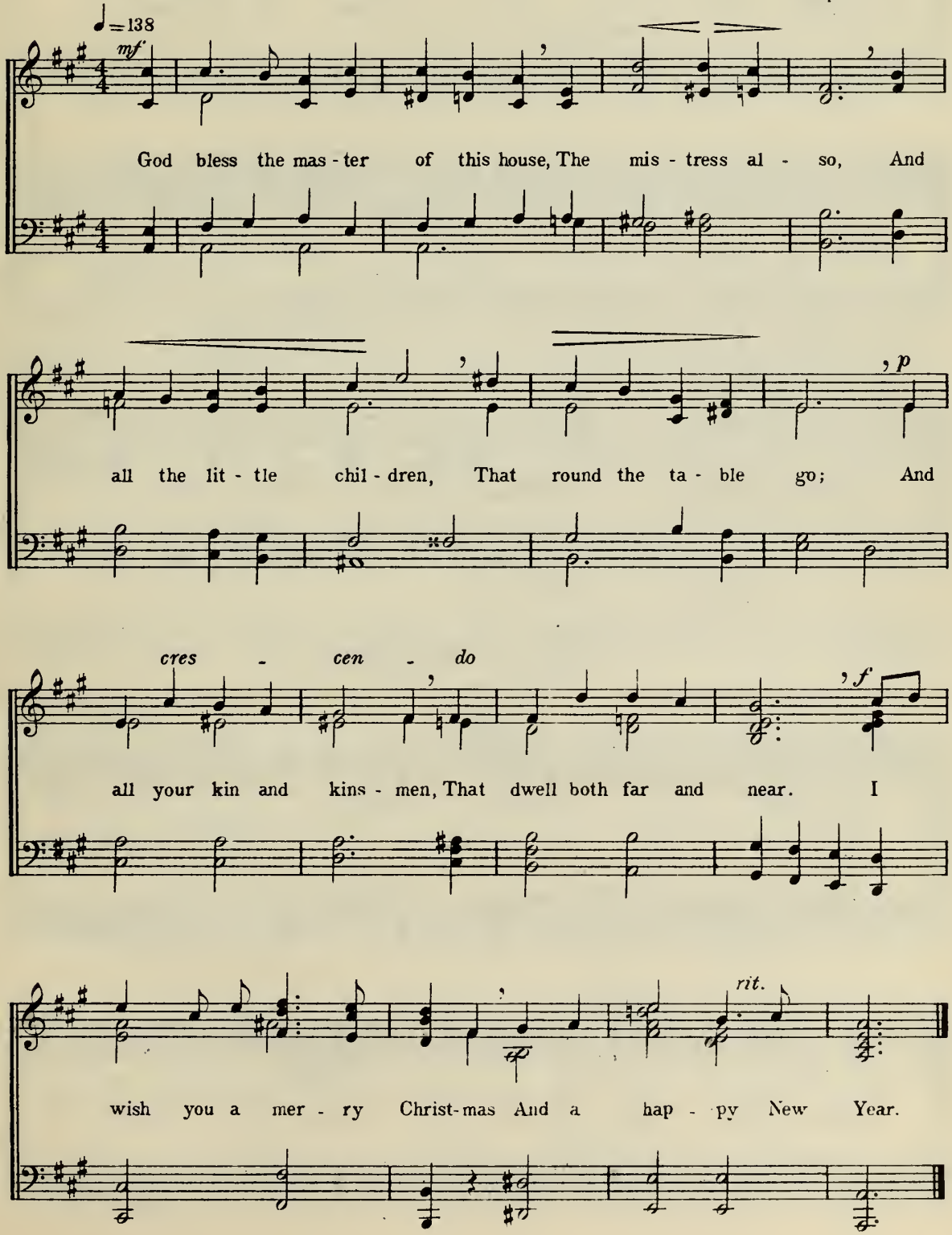


Christmas Carol

(Book Two, p. 148)

From *Cradle Songs*

Felix Borowski
Composed for this Series



Auld Daddy Darkness

James Ferguson

(Book Two, p. 148)

Nellie Poorman
Composed for this Series



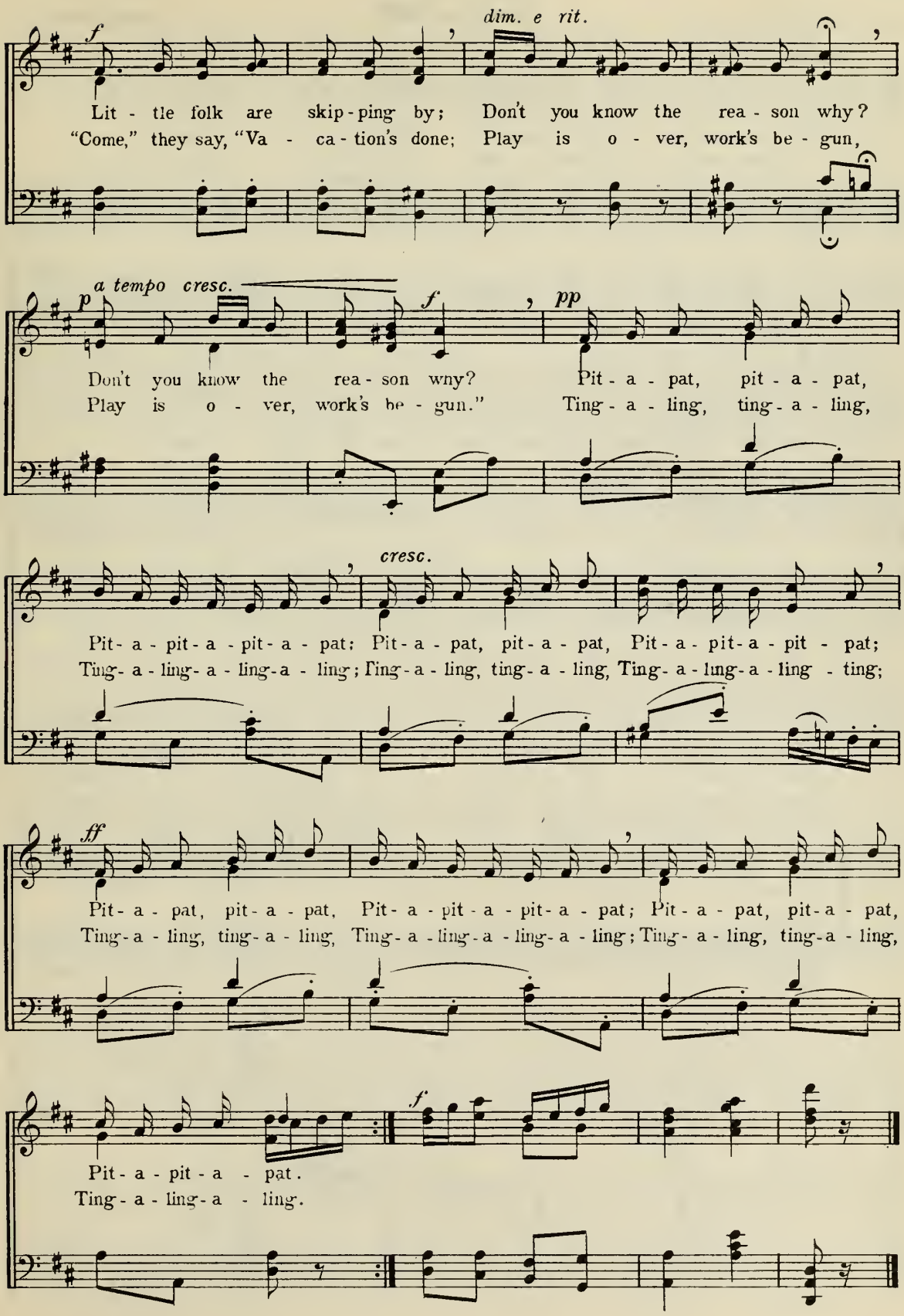
After Vacation

(Book Two, p. 149)

From *The Youth's Companion*

Arthur Hinton
Composed for this Series




f
dim. e rit.
Lit - tle folk are skip - ping by; Don't you know the rea - son why?
"Come," they say, "Va - ca - tion's done; Play is o - ver, work's be - gun,
p
a tempo cresc.
f
pp
Don't you know the rea - son why? Pit - a - pat, pit - a - pat,
Play is o - ver, work's be - gun." Ting - a - ling, ting - a - ling,
cresc.
Pit - a - pit - a - pit - a - pat; Pit - a - pat, pit - a - pat, Pit - a - pit - a - pit - pat;
Ting - a - ling - a - ling - a - ling; Ting - a - ling, ting - a - ling, Ting - a - ling - a - ling - ting;
ff
Pit - a - pat, pit - a - pat, Pit - a - pit - a - pit - a - pat; Pit - a - pat, pit - a - pat,
Ting - a - ling, ting - a - ling, Ting - a - ling - a - ling - a - ling; Ting - a - ling, ting - a - ling,
f
Pit - a - pit - a - pat.
Ting - a - ling - a - ling.

The Train

(Book Two, p. 150)

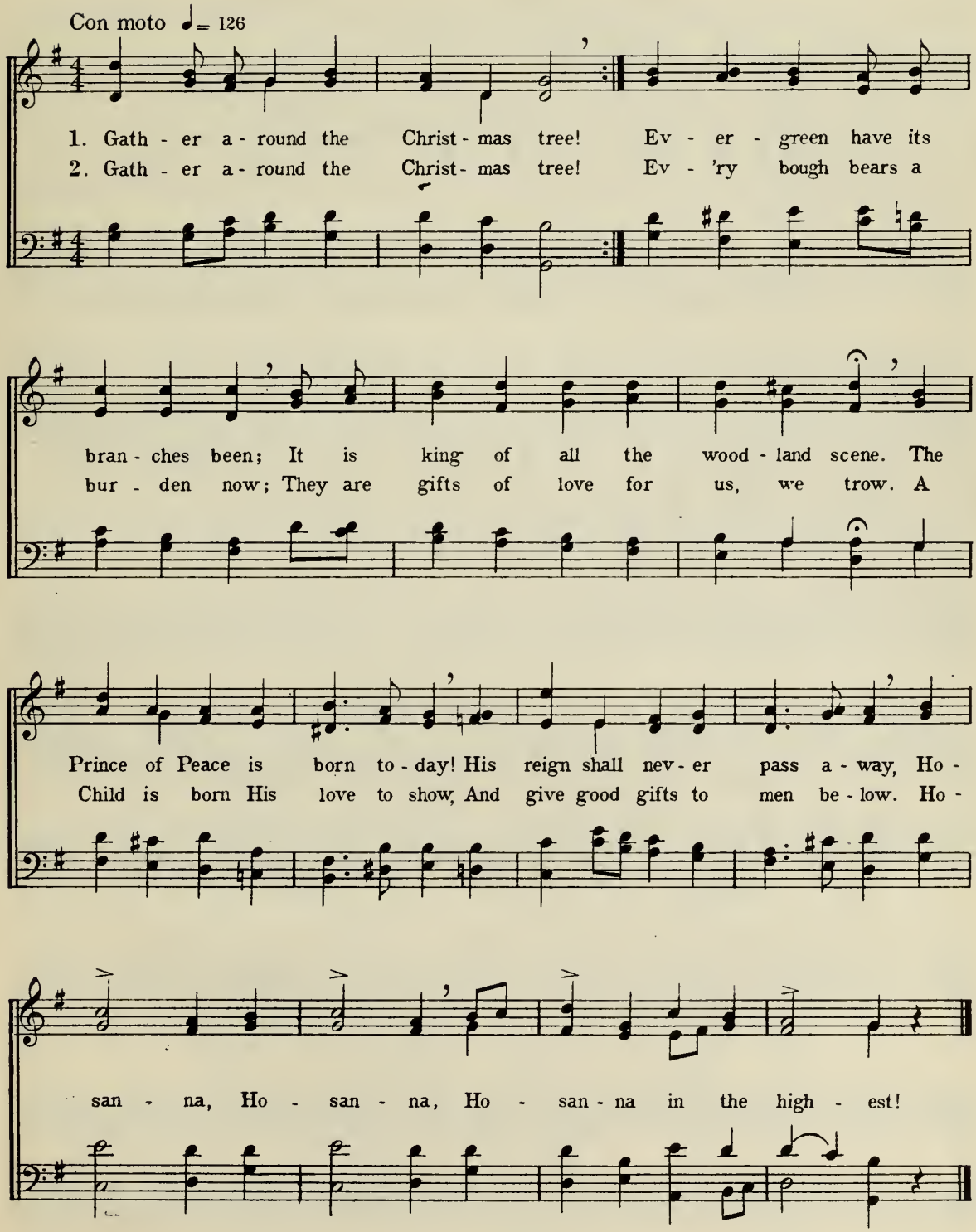
Ann Underhill — Kún László



Gather Around the Christmas Tree

(Book Two, p. 150)

Old Carol

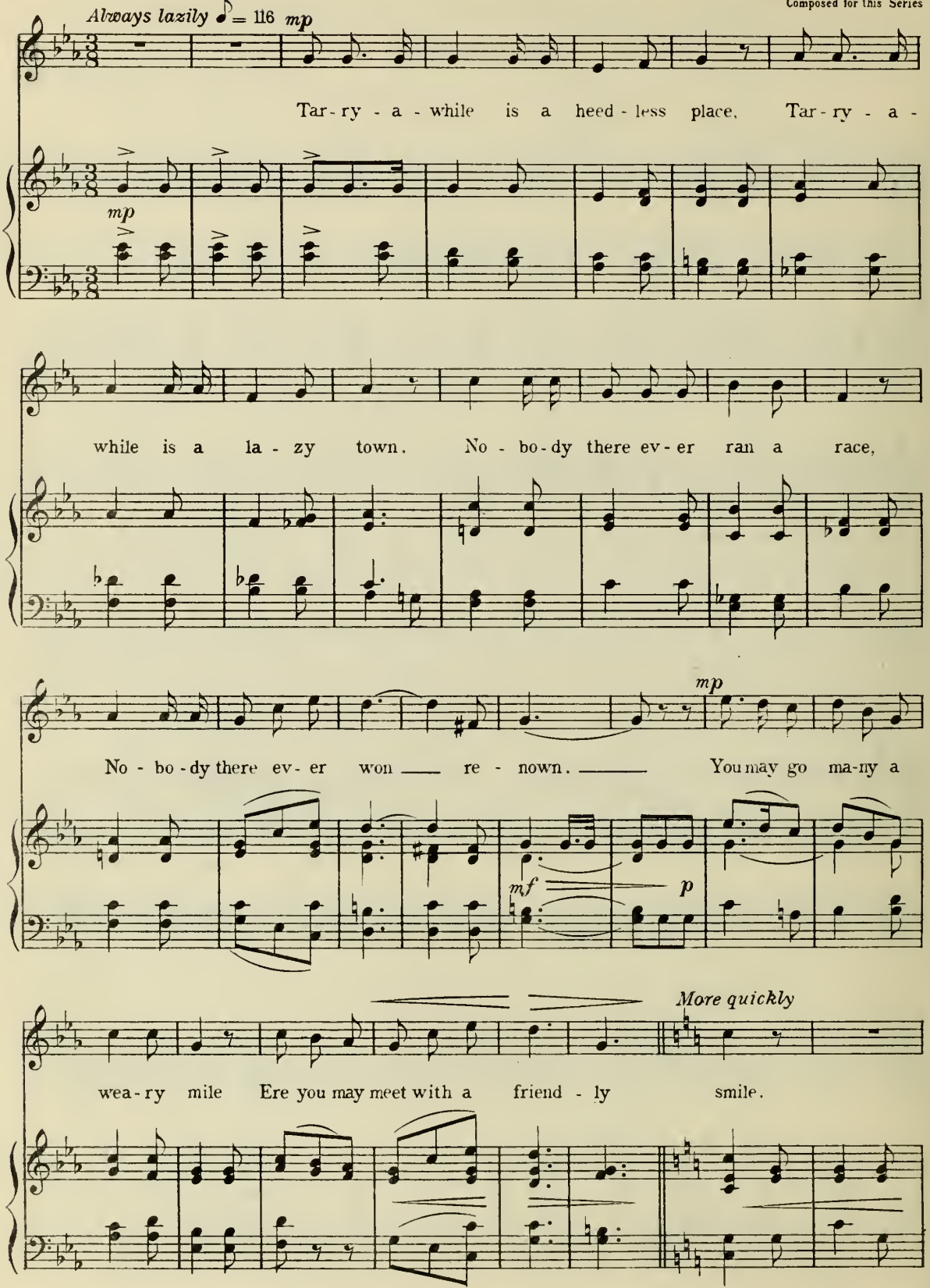


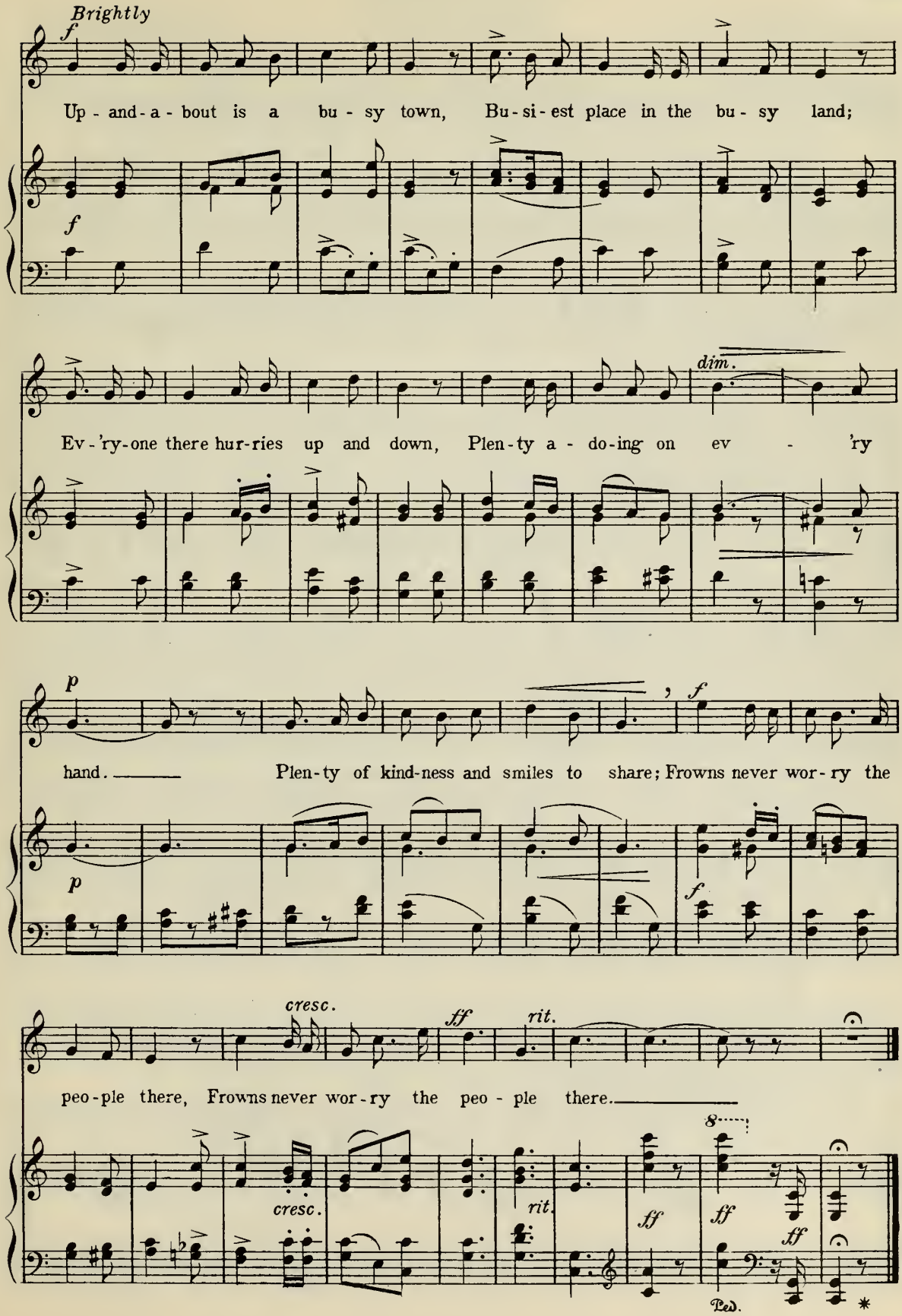
Two Kinds of People

(Book Two, p. 152)

Frank Walcott Hutt

Myles B. Foster
Composed for this Series




Brightly
f
Up - and - a - bout is a bu - sy town, Bu - si - est place in the bu - sy land;
f
dim.
Ev - 'ry - one there hur - ries up and down, Plen - ty a - do - ing on ev - 'ry
p
hand. Plen - ty of kind - ness and smiles to share; Frowns never wor - ry the
p
f
cresc.
ff
rit.
peo - ple there, Frowns never wor - ry the peo - ple there.
cresc.
rit.
ff
ff
8
ff
Ped.
*

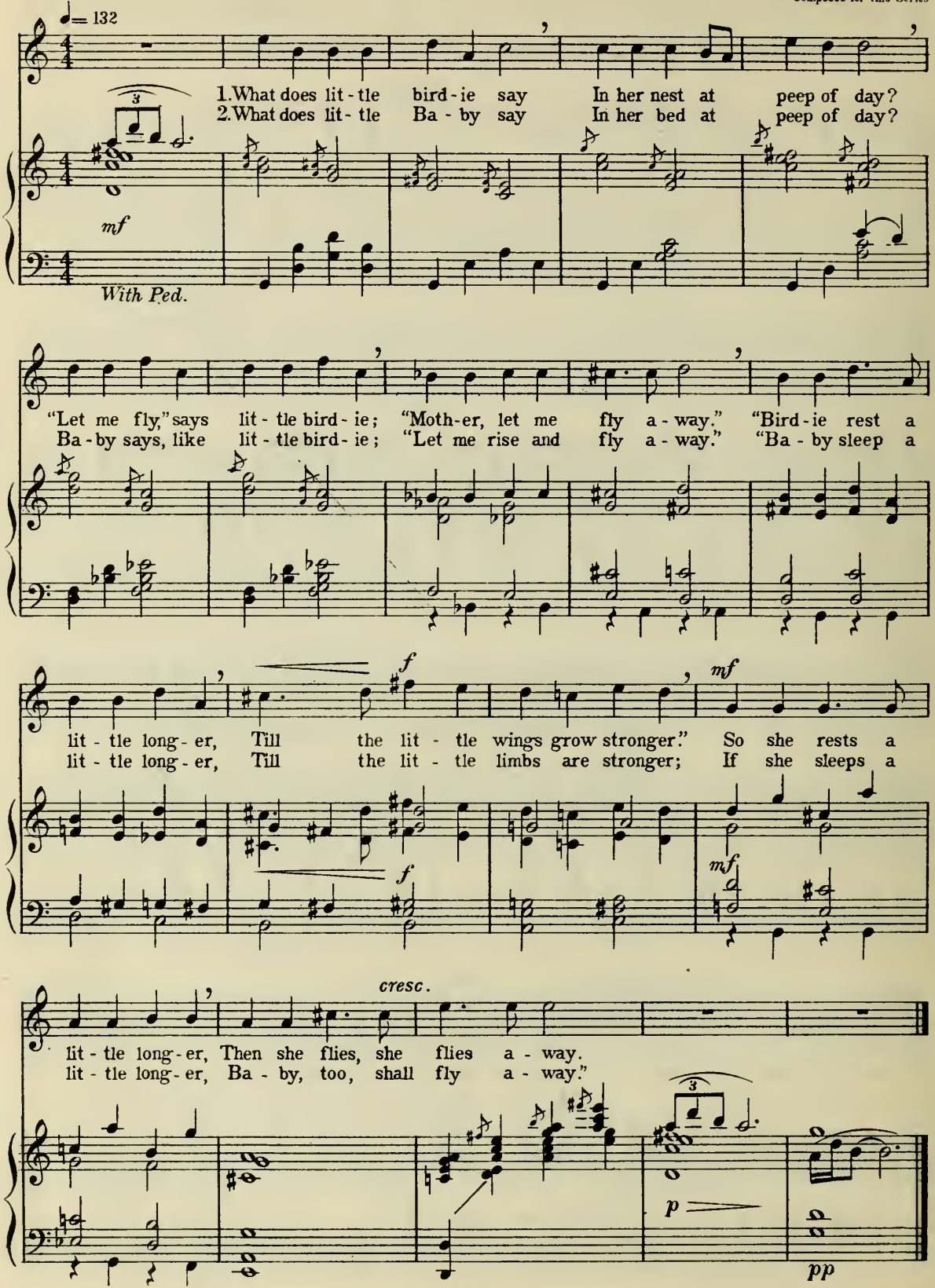
Little Birdie

(Book Two, p. 151)

Alfred Tennyson

Frederick Delius

Composed for this Series



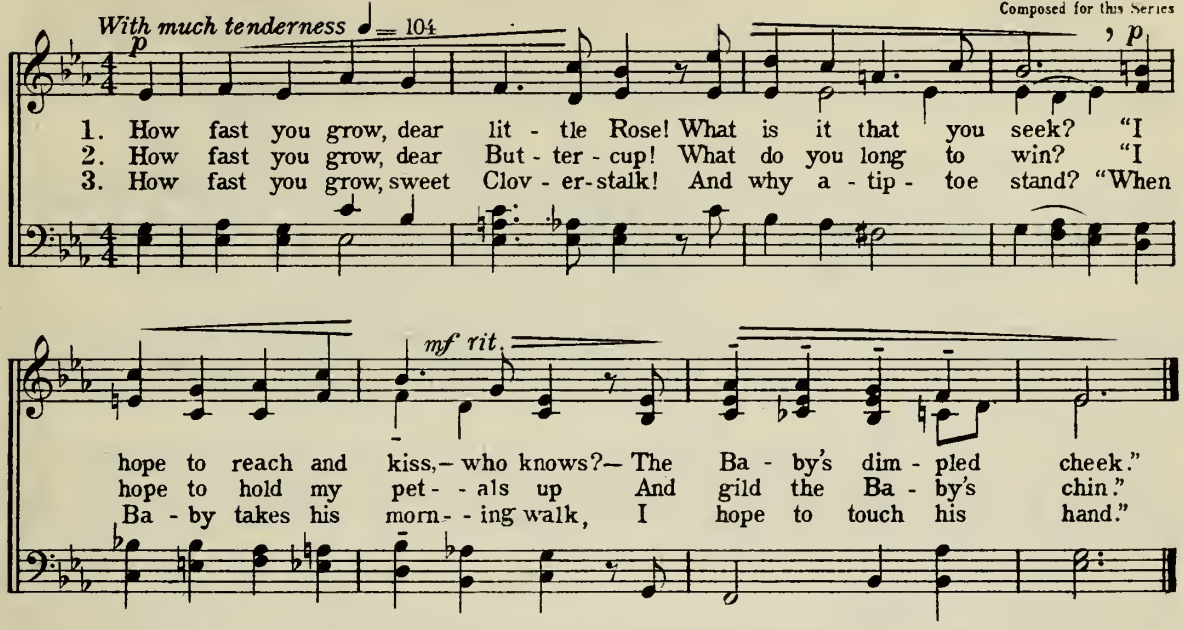
Devotion

(Book Two, p. 154)

Abbie Farwell Brown

Florence Newell Barbour

Composed for this Series



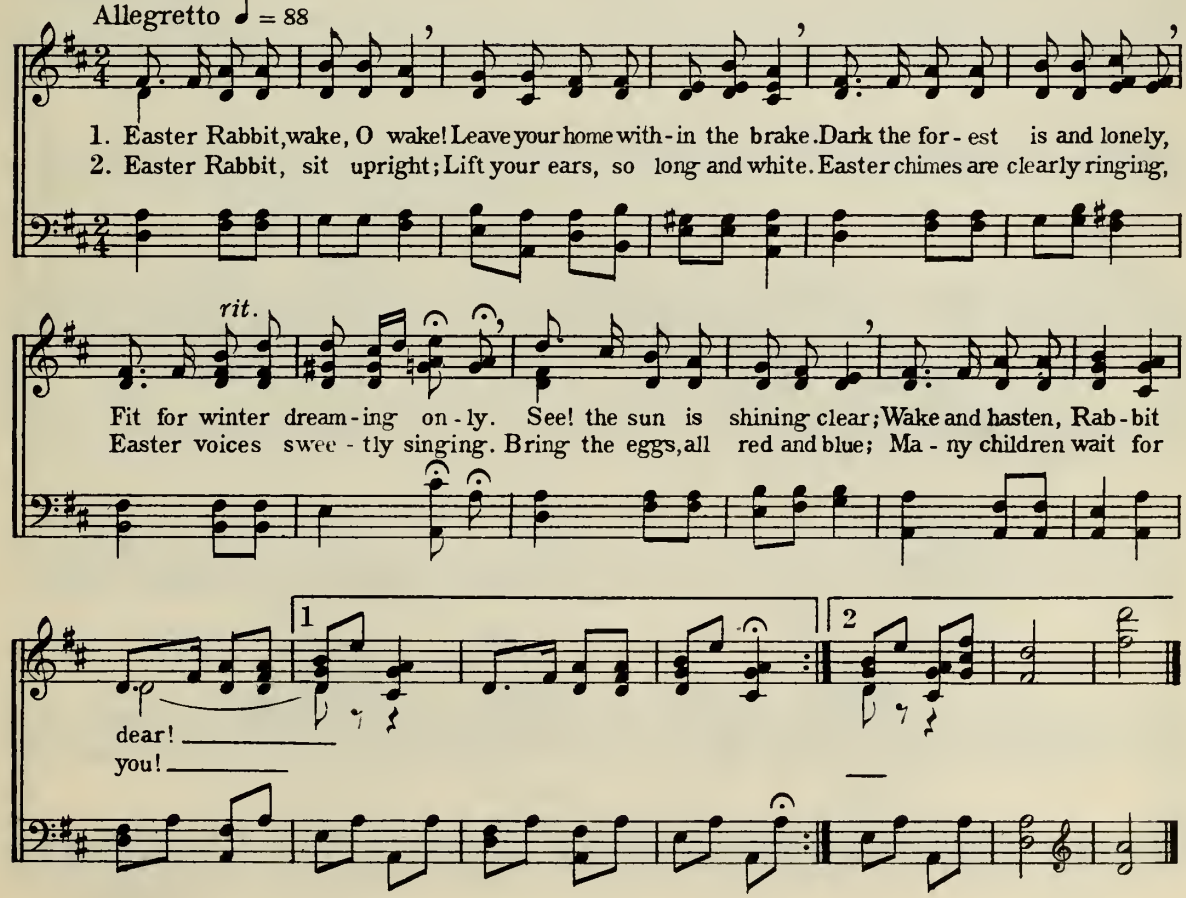
Easter Rabbit

(Book Two, p. 154)

Mary Root Kern

From the German

Mary Root Kern



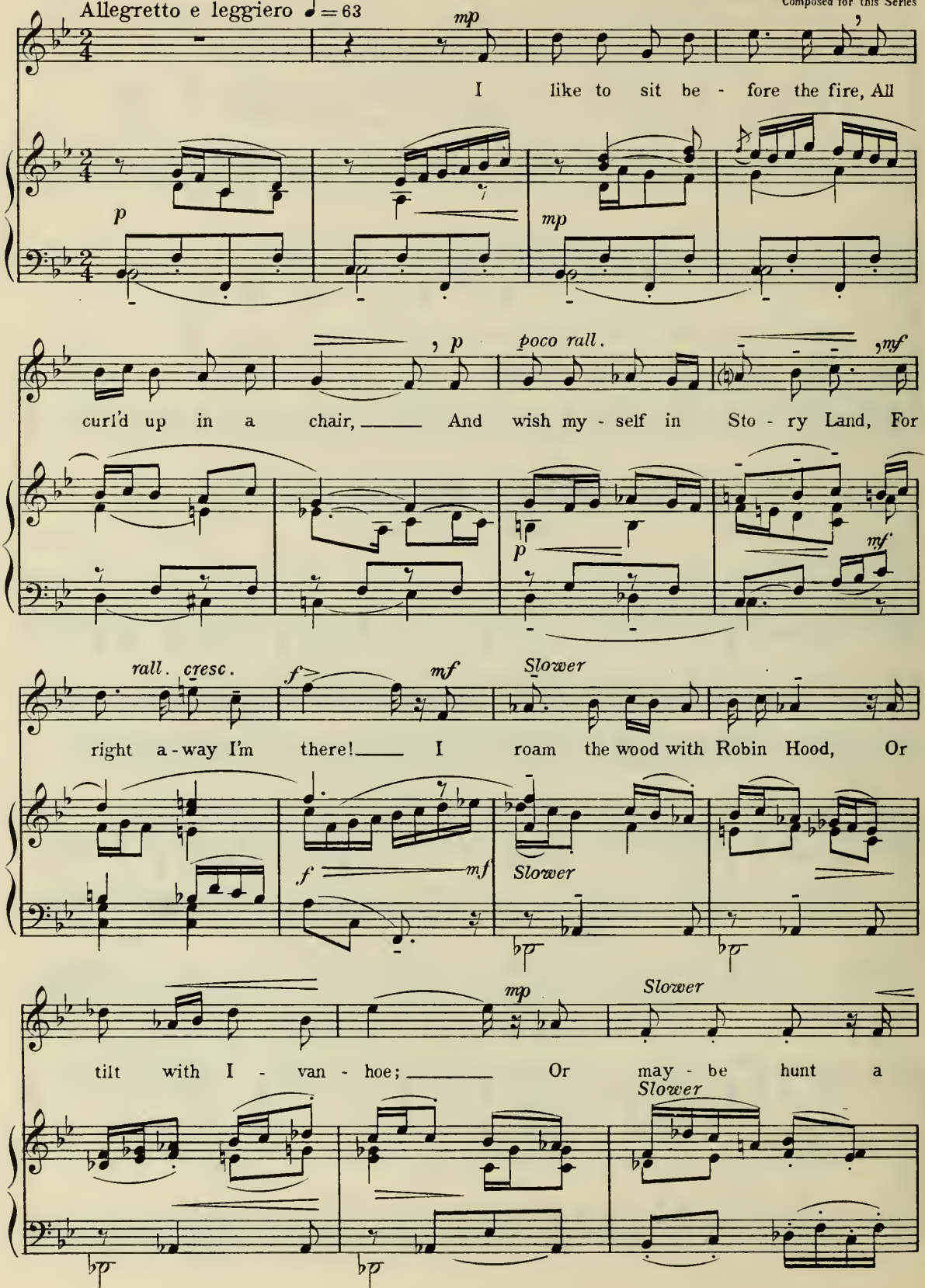
In Story Land

(Book Two, p. 153)

May Morgan

Henry Clough-Leighter

Composed for this Series




mf
poco rall.
bear or two With Fri - day and Cru - soe;
mf
poco rall.
f
ff
a tempo
f
Or fight with pi - rates, black and bold, Up -
a tempo
f
rall.
a tempo
mf
on the Span - ish main, Till
cresc.
f
a tempo
mp
bed-time comes, and I am told To hur - ry home a - gain.
f

October's Party

George Cooper (Book Two, p. 155) Horatio Parker

Composed for this Series

Fast ♩= 108

1. Oc - to - ber gave a par - ty, The leaves by hun - dreds came; The
2. The Chestnuts came in yel - low, The Oaks in crim - son dressed; The
3. Then in the sha - dy hol - lows, At hide - and-seek they played; The

Chestnuts, Oaks, and Maples, And leaves by ev - 'ry name; The sunshine spread a car - pet, And
love-ly Miss - es Ma - ple In scar - let look'd their best. All balanced to their partners, And
par - ty closed at sun - down, But ev - 'ry - bo - dy stayed. Pro - fes - sor Wind play'd louder; They

ev - 'rything was grand; Miss Weather led the dancing, Pro - fes - sor Wind, the band.
gay - ly fluttered by; The sight was like a rainbow, New - fal - len from the sky.
flew a - long the ground, And then the par - ty end - ed With jol - ly "Hands all round."

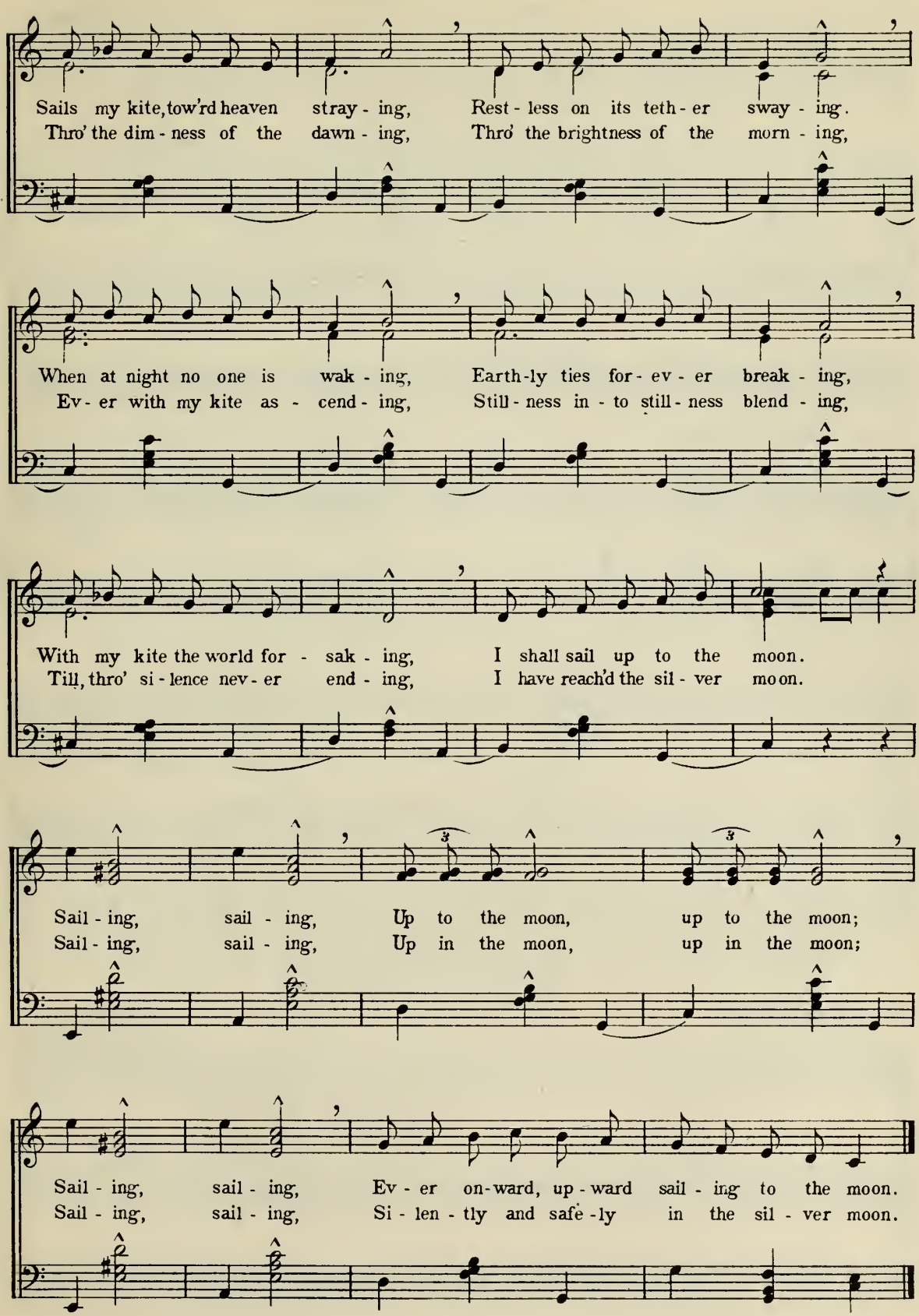
A Trip to the Moon

Julia W. Bingham (Book Two, p. 156) Josephine R. de Elias

From the Spanish

Tempo di Mazurka ♩ = 132

1. Like a gi - ant bird a - wing - ing, Ligh - tly down from cloud-land swing - ing,
2. Thro' the realm of sun - lit shad - ows, Thro' the shi - ning star - ry mea - dows,


Sails my kite, tow'rd heaven stray - ing, Rest - less on its teth - er sway - ing.
Thro' the dim - ness of the dawn - ing, Thro' the brightness of the morn - ing,
When at night no one is wak - ing, Earth-ly ties for - ev - er break - ing,
Ev - er with my kite as - cend - ing, Still - ness in - to still - ness blend - ing,
With my kite the world for - sak - ing, I shall sail up to the moon.
Till, thro' si - lence nev - er end - ing, I have reach'd the sil - ver moon.
Sail - ing, sail - ing, Up to the moon, up to the moon;
Sail - ing, sail - ing, Up in the moon, up in the moon;
Sail - ing, sail - ing, Ev - er on - ward, up - ward sail - ing to the moon.
Sail - ing, sail - ing, Si - len - tly and safe - ly in the sil - ver moon.

What Professor Owl Knows

George Macdonald (Book Two, p. 157) G. A. Grant-Schaefer

Composed for this Series



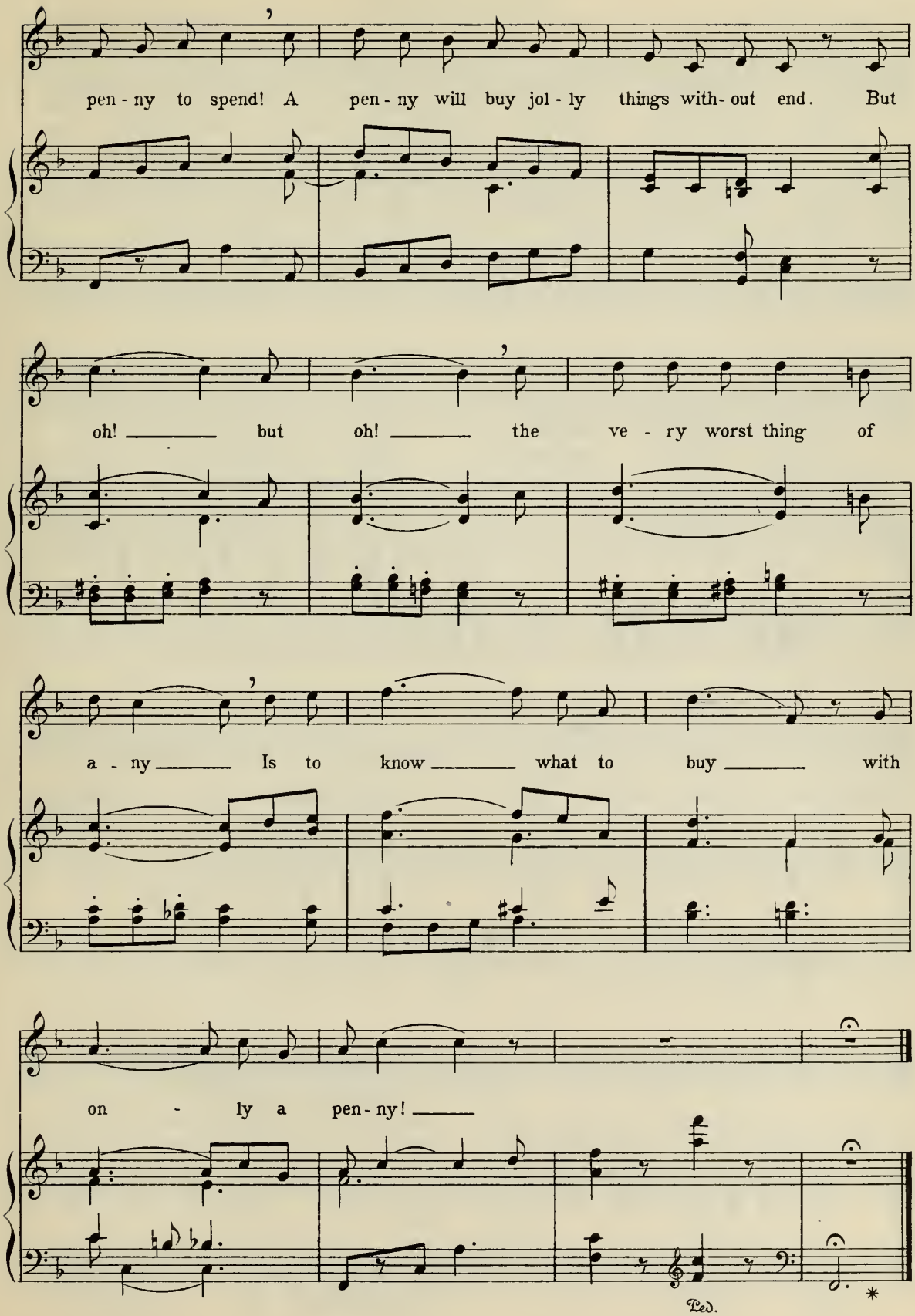
A Penny to Spend

(Book Two, p. 157)

Old English Song W. Otto Miessner

Composed for this Series



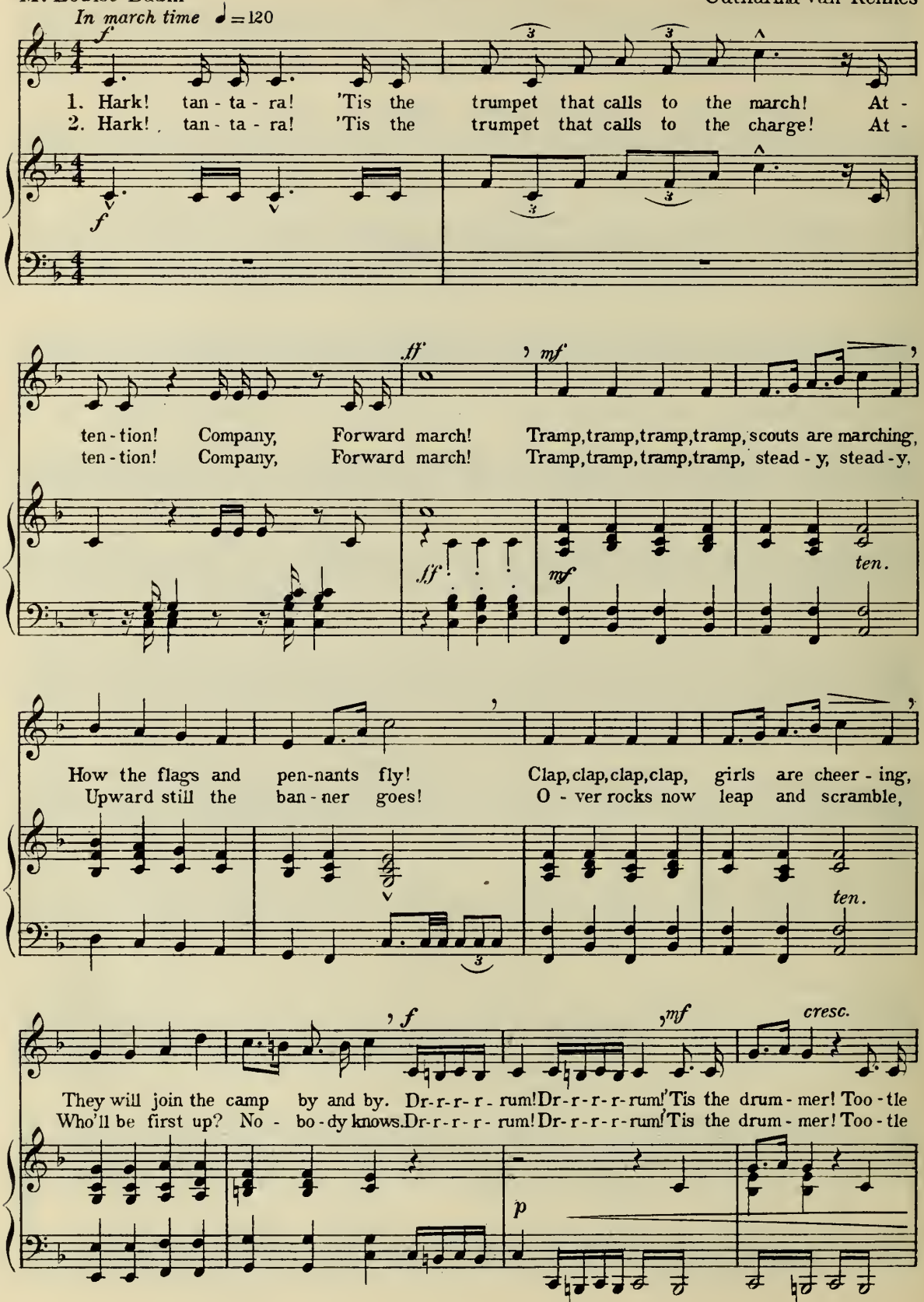

pen - ny to spend! A pen - ny will buy jol - ly things with- out end. But
oh! but oh! the ve - ry worst thing of
a - ny Is to know what to buy with
on - ly a pen - ny!
Ped.

Boy Scouts

(Book Two, p. 158)

M. Louise Baum

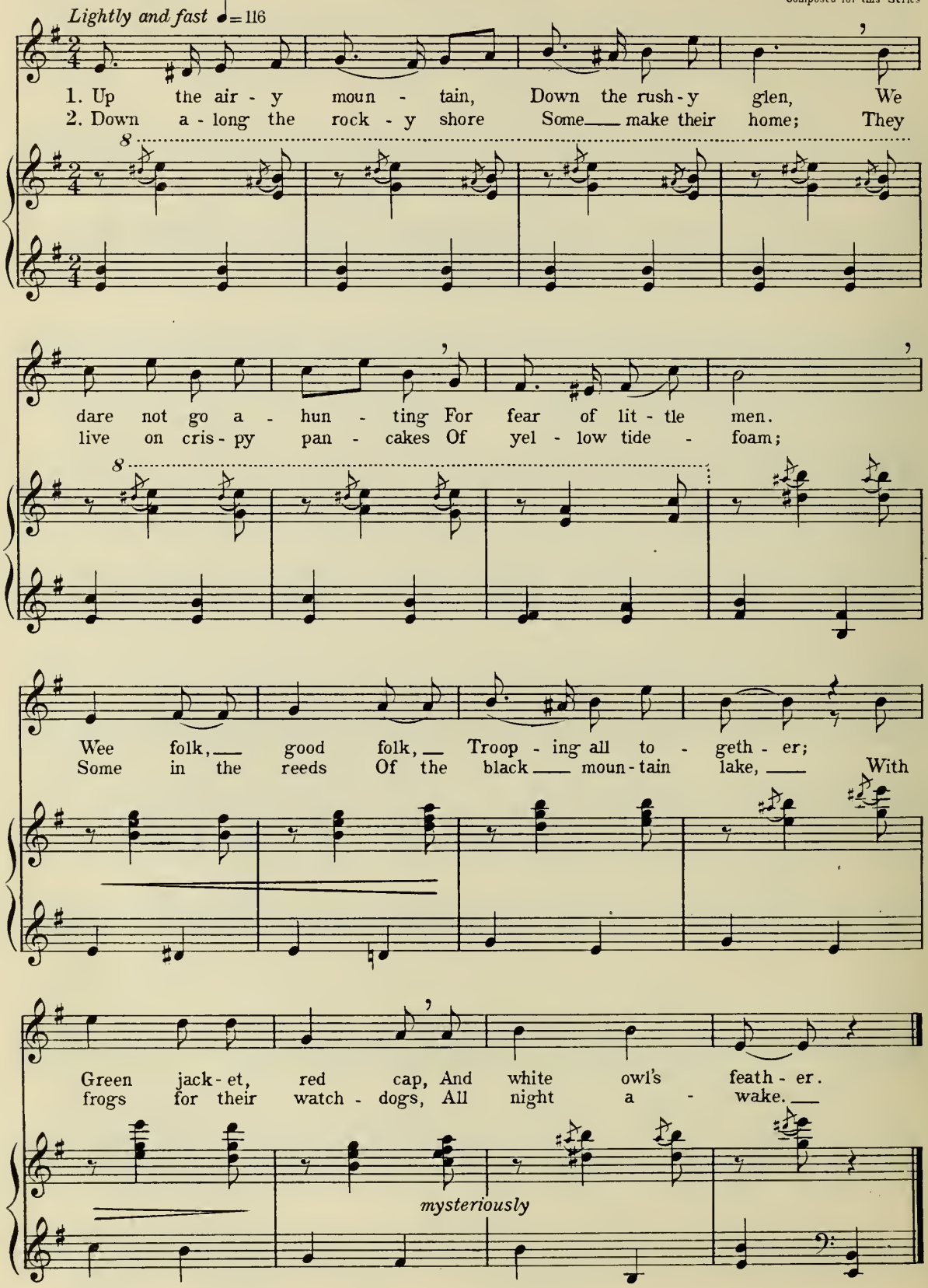
Catharina van Rennes




tee - a - tee! 'Tis the fife that shrills its an - swer. Shoulders
tee - a - tee! 'Tis the fife that shrills its an - swer. Till they
back and eyes straight a - head, Fast they fol - low where they are
reach the top with a shout, Storm the old hill's sto - ny re -
led, Past the wood where the heights rise a - far, Dou - ble
doubt, Plant the flag high o'er cliff and o'er scar, While they
quick, now, with hip, hip-hip - hur - rah!
cheer it with hip. hip-hip - hur - rah!
cresc.

The Fairy Folk

William Allingham (Book Two, p. 159) Jessie L. Gaynor
Composed for this Series



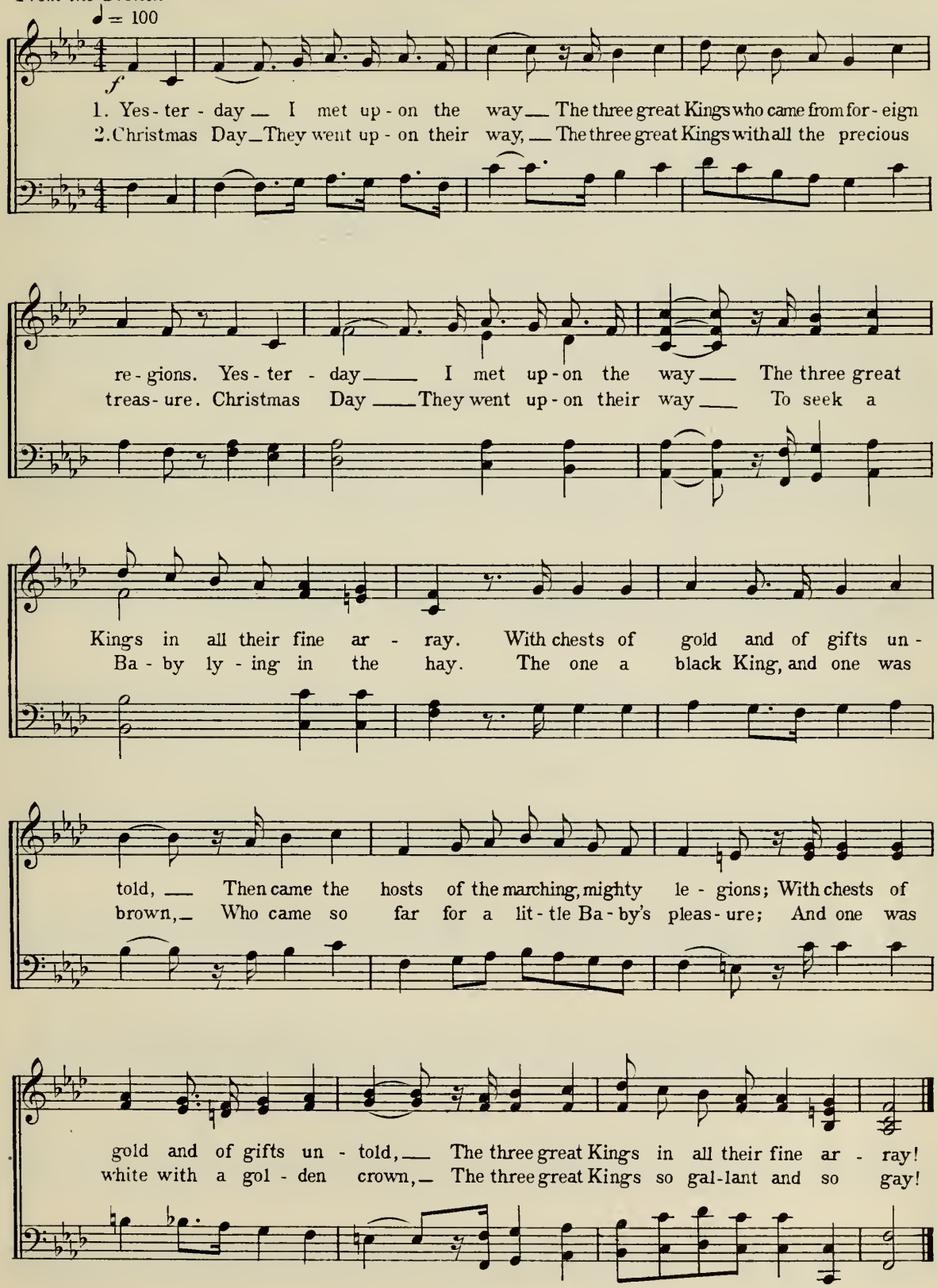
The Three Kings

(Book Two, p. 160)

Abbie Farwell Brown

From the French

Old French Song

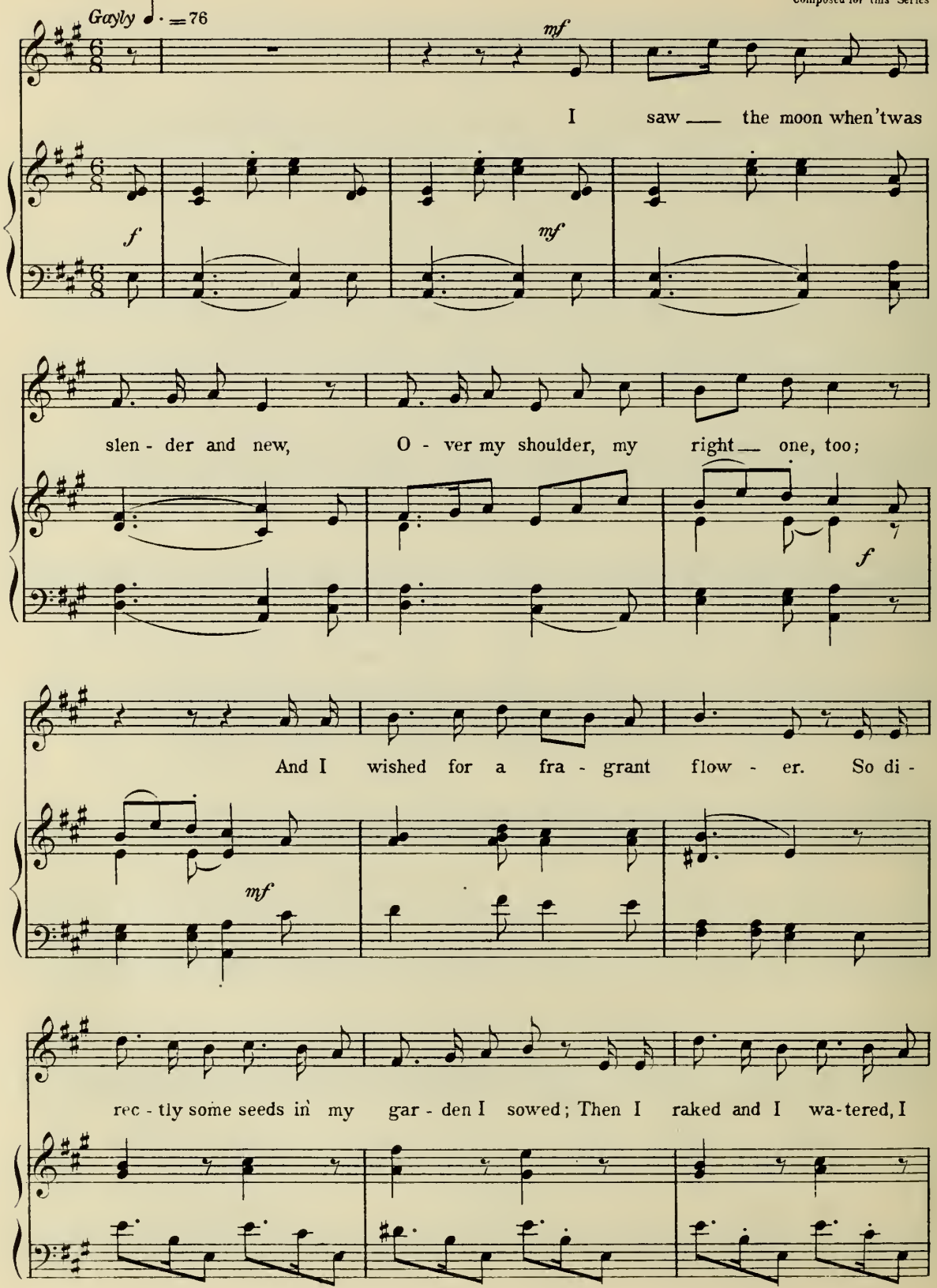


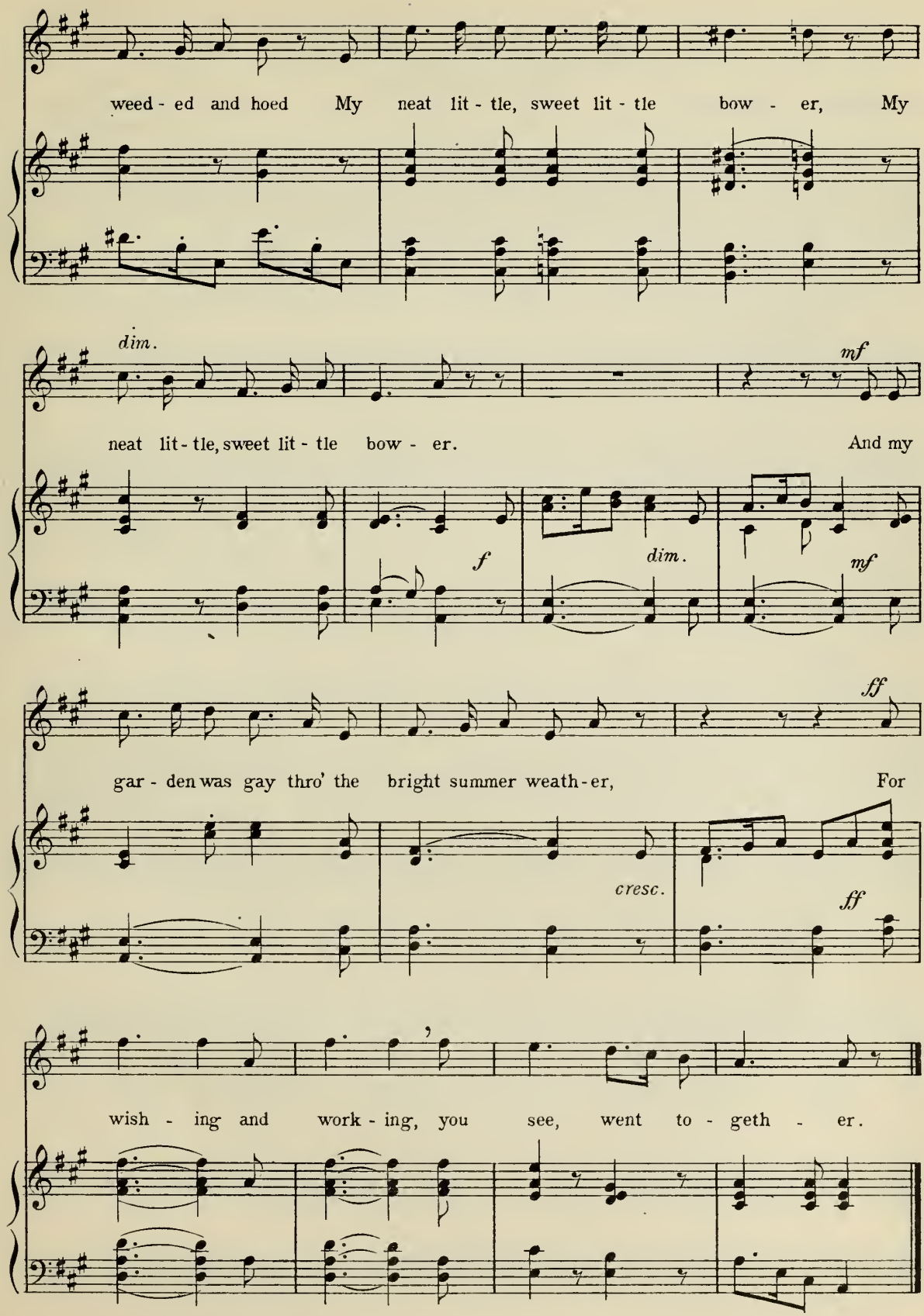
Wishing and Working

(Book Two, p. 161)

Anna M. Pratt

Rudolph Ganz
Composed for this Series




weed - ed and hoed My neat lit - tle, sweet lit - tle bow - er, My
dim.
mf
neat lit - tle, sweet lit - tle bow - er. And my
f
dim.
mf
ff
gar - den was gay thro' the bright summer weath - er, For
cresc.
ff
wish - ing and work - ing, you see, went to - geth - er.

Rock-a-bye, Lullaby

(Book Two, p. 162)

Josiah Gilbert Holland

W. Otto Miessner
Composed for this Series



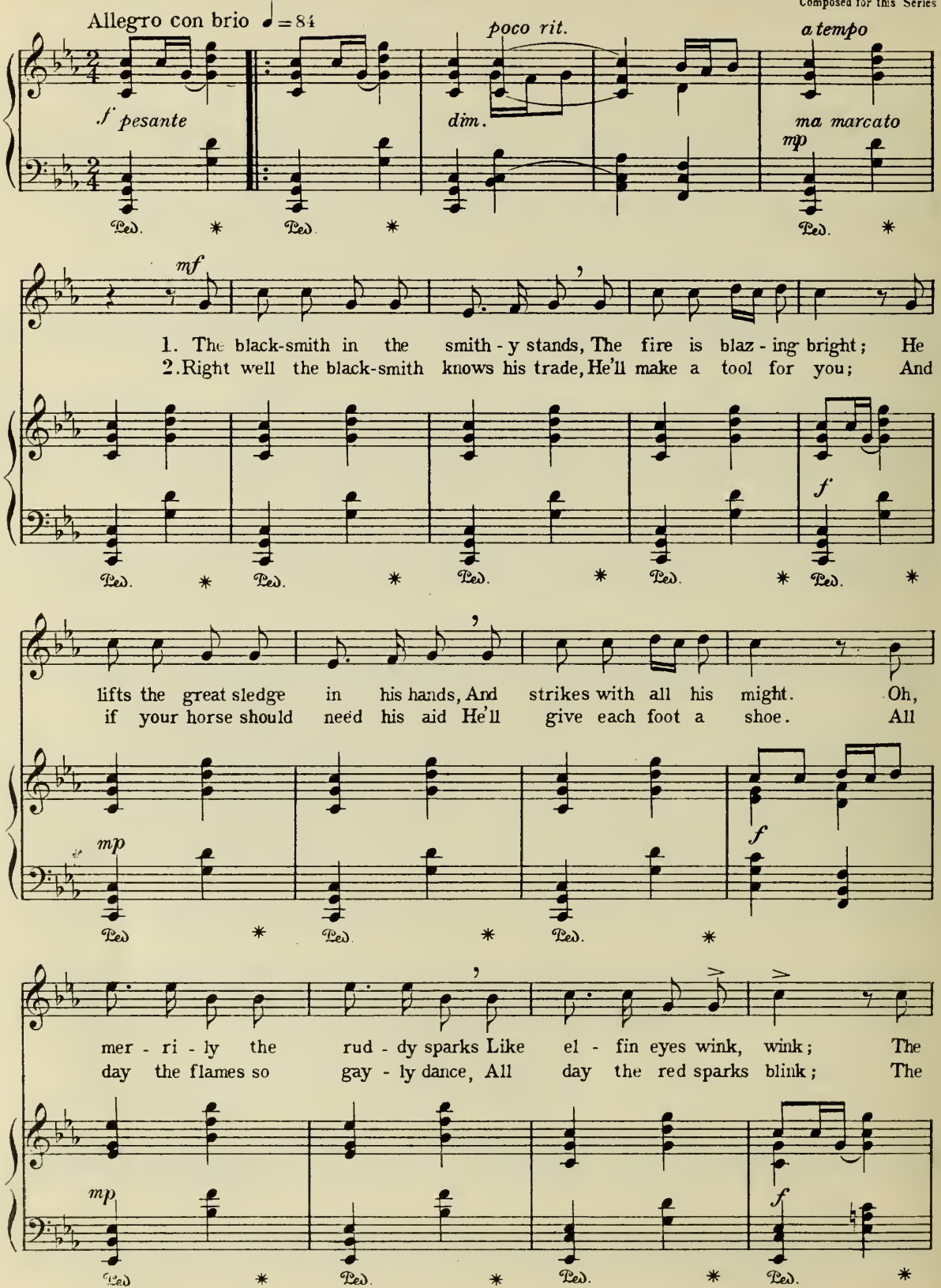

Down in - to won - der - land, Down to the un - der - land,
Down on the moth - er - world, Down on the oth - er world,
In - to the stil - ly world! In - to the li - ly world,
Faster
Go, oh, go! Go, oh,
Sleep, oh, sleep! Sleep, oh,
Gone! oh, gone! Gone! oh,
As at first
decresc.
go!
sleep!
gone!
Down in - to won - der - land go!
Down on the moth - er - world sleep!
In - to the li - ly world gone!
pp
ppp
Go, oh, go!
Sleep, oh, sleep!
Gone, oh, gone!
pp
ppp

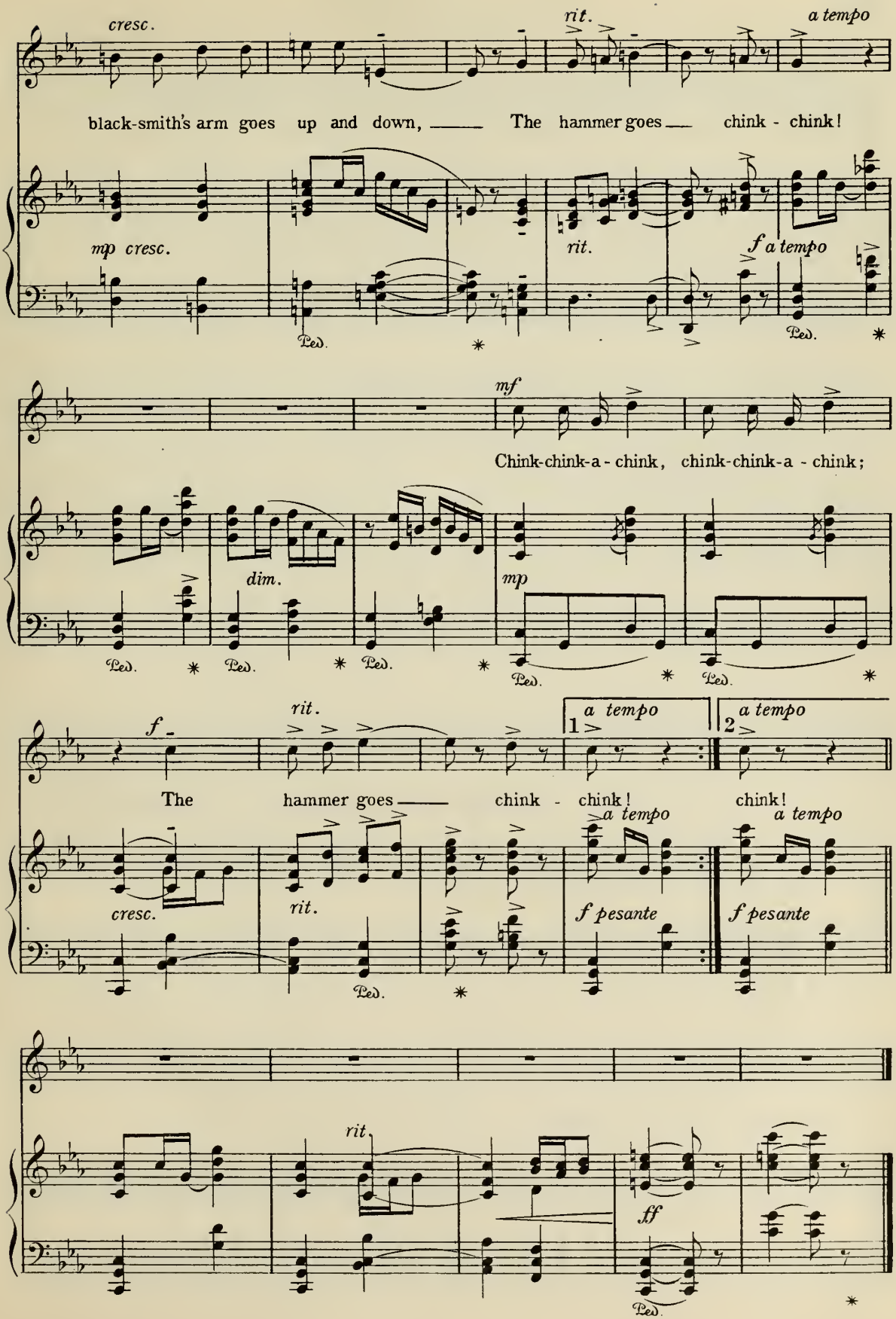
The Blacksmith

(Book Two, p. 163)

Virginia Baker

John E. West
Composed for this Series



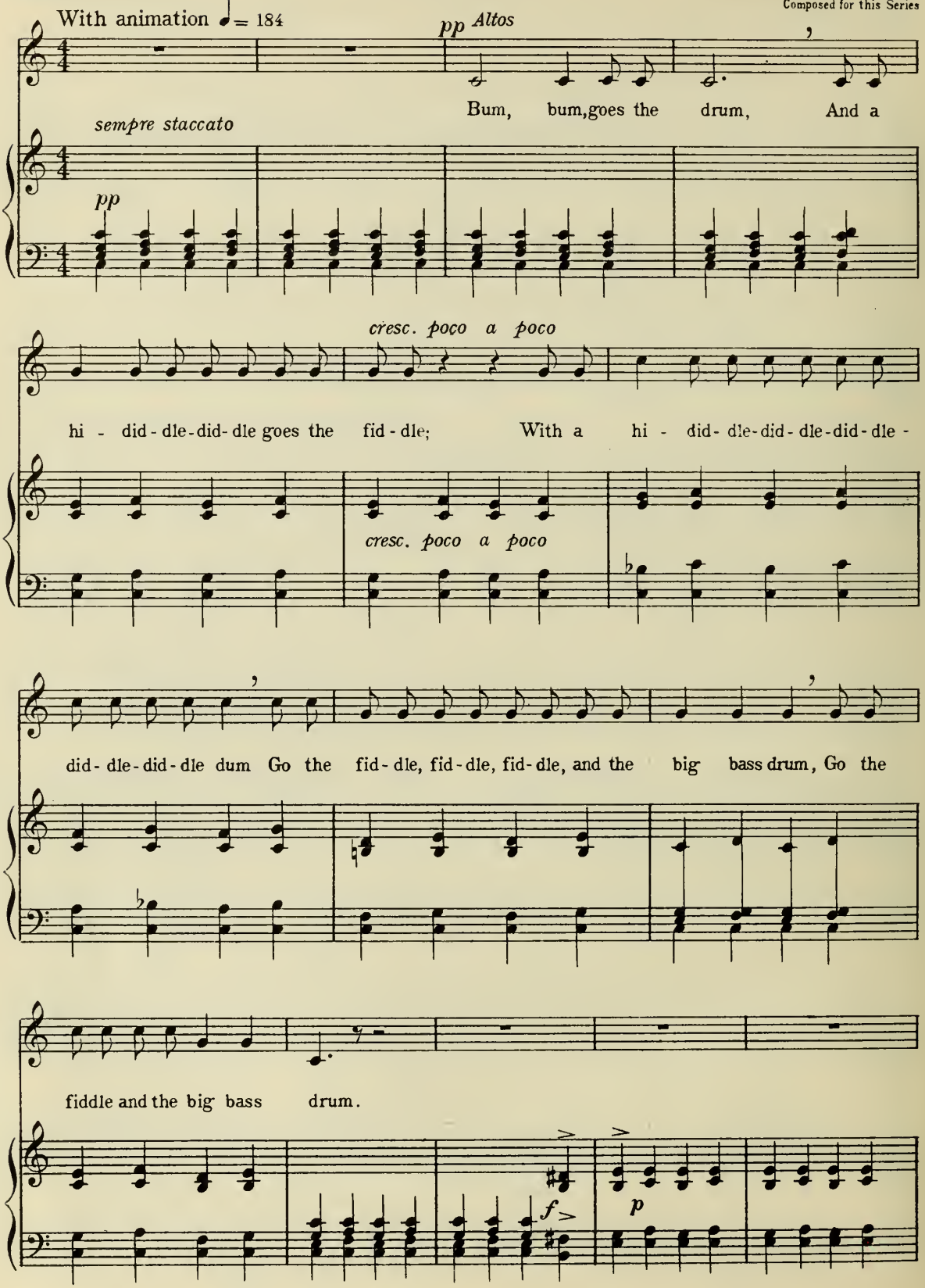

cresc.
rit.
a tempo
black-smith's arm goes up and down, The hammer goes chink - chink!
mp cresc.
rit.
f a tempo
Ped.
mf
Chink-chink-a - chink, chink-chink-a - chink;
dim.
mp
f
rit.
1
a tempo
2
a tempo
The hammer goes chink - chink! chink!
cresc.
rit.
a tempo
a tempo
f pesante
f pesante
rit
ff

The Orchestra

(Book Two, p. 164)

Florence C. Fox

Peter Christian Lutkin
Composed for this Series




Sopranos
p
Toot, toot, goes the flute, And a hi - diddle-diddle goes the fid - dle; With a
cresc. poco a poco
hi - did- dle-did-dle-did- dle - did - dle-did - dle-did-dle And a too - tle - too - tle-too - tle-too - tle -
cresc. poco a poco
too - tle-too - tle-too - tle, Go the fid-dle and the flute and the drum.
f
f Sopranos
Altos
Tone, tone, goes the big trom-bone, And a
p


hi - did - dle-did - dle goes the fid - dle; With a hi - did - dle - did - dle - did - dle -
f
Bum, bum, goes the
did - dle-did - dle-did-dle, And a too - tle-too - tle-too - tle - too - tle - too - tle - too - tle - too - tle, Go the
ff
big bass drum; Tone, tone, goes the big trom - bone, The
ff
Unison
fid - dle and the big bass drum; Go the fid-dle and the big bass drum. With a
sf sf sf
tone and a toot and a tum, tum, tum, Go the fid-dle and the flute and the big bass drum.
sf sf sf

The Little Big Woman and the Big Little Girl

(Book Two, p. 166)

Mary Mapes Dodge

Reginald de Koven
Composed for this Series

Allegro giocoso ♩= 138

mf *f* *poco rit.* *marc.* *mp*

1. A___
2. "We must eat," said the lit-tle big___ woman, "Why not?" "Why not?" said the big lit-tle girl.___ So when

a tempo scherzando

lit-tle big woman and a big lit-tle girl, They mer-ri-ly danced all the day.___ The

Ped. *

cresc. *f*

wom-an declared she was too small to work, And the girl said, "I'm too big to sup-per time came, they sipp'd, they sipped as they skipped, And swallowed their cake in a

mf *cresc.*

play."___ So they mer-ri-ly danced while the sunlight stay'd, And practiced their steps in the whirl.___ And they mer-ri-ly danced while the twilight stay'd, And practiced their steps in the

Ped. *

f *dim.*

eve-ning shade, So they merrily, merrily, merrily danced in the eve-ning shade.

Sandman

(Book Two, p. 167)

Alice V. L. Carrick

W. Otto Miessner

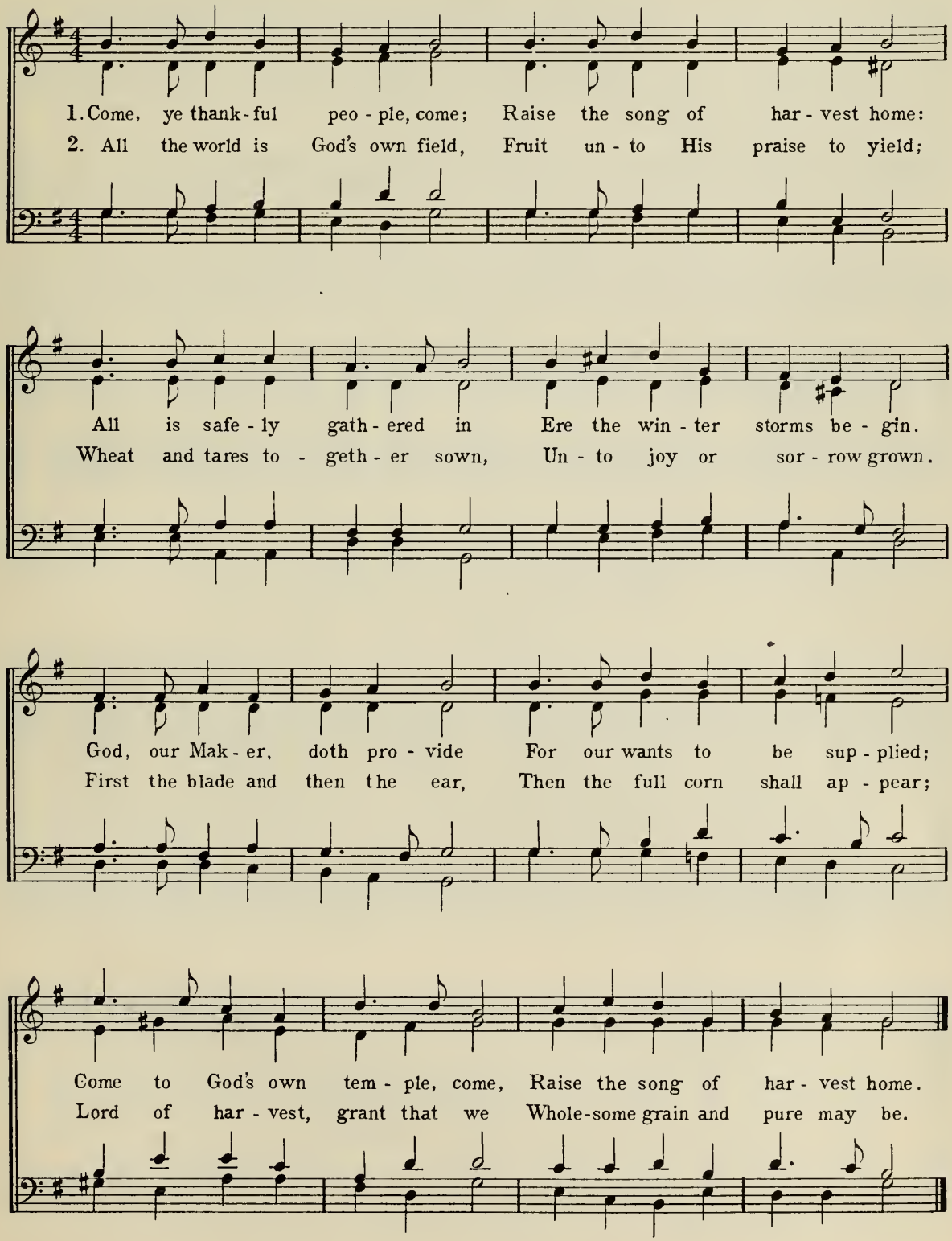
Composed for this Series



The Joy of Harvest

(Book Two, p. 171)

Henry Alford — George J. Elvey



Children's Hymn

Mrs. M. L. Duncan (Book Two, p. 168) Horatio Parker



Oh, Worship the King

Robert Grant (Book Two, p. 169) Franz Joseph Haydn





Come, Thou Almighty King

(Book Two, p. 170)

F. de Giardini



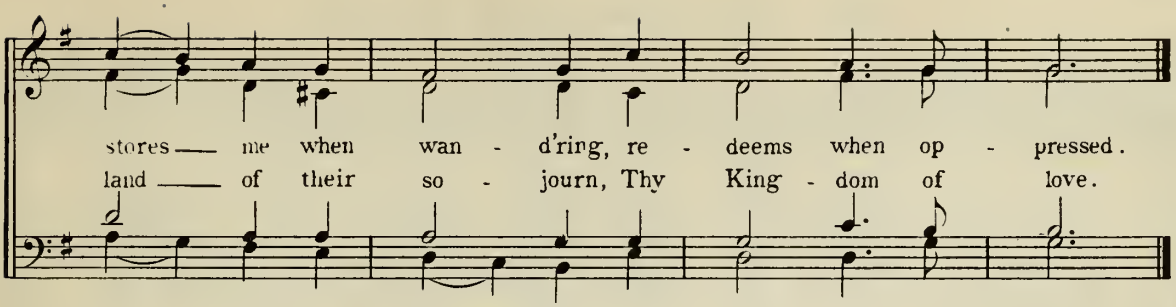
Portuguese Hymn

(ADESTE FIDELES)

(Book Two, p. 168)

James Montgomery — John Reading (?)





All That's Good and Great

(Book Two, p. 170)

Godfrey Thring



The Star-Spangled Banner

Francis Scott Key (Book Two, p.172) John Stafford Smith




rock - ets' red glare, the bombs burs - ting in air, Gave —
catch - es the gleam of the morn - ing's first beam, In full
ref - uge could save the — hire - ling and slave From the
con - quer we must when our cause it is just; And —
CHORUS
proof thro' the night — that our flag was still there. Oh, —
glo - ry re - flec - ted now — shines on the stream. 'Tis the
ter - ror of flight — or the gloom of the grave. And the
this be our mot - to: "In — God is our trust!" And the
say, does that star - span - gled ban - ner yet wave — O'er the
star - span - gled ban - ner, oh, long may it — wave — O'er the
star - span - gled ban - ner in tri - umph doth wave — O'er the
star - span - gled ban - ner in tri - umph shall wave — O'er the
land — of the free and the home of the brave?
land — of the free and the home of the brave!
land — of the free and the home of the brave!
land — of the free and the home of the brave!

America

Samuel F. Smith

(Book Two p.174)

Henry Carey



GLOSSARY

Accelerando, accel. (It.) (ät-shĕl-er-*rän*-dō). Accelerating the tempo.
Accent (>). *See page 59.*
Allargando (It.) (ä-lär-*gän*-dō). Growing broader, i. e., slower and louder.
Allegretto (It.) (äl-lay-*grĕt*-tō). Diminutive of *allegro*, slower than *allegro*.
Allegro (It.) (äl-*lay*-grō). Quick, lively.
Andante (It.) (än-*dän*-tĕ). Literally "walking." In leisurely tempo.
Andante con moto. Somewhat slowly, but with animation.
Andantino (It.) (än-dän-*tē*-nō). Diminutive of *andante*. Strictly speaking, faster than *andante*, although sometimes employed to indicate a slower movement.
Animato (It.) (än-ē-*mä*-tō). } Animated, lively.
Animé (Fr.) (än-ē-*mā*). }
Assez (Fr.) (ăs-*sāy*). Enough, rather, somewhat.
Bar. *See page 59.*
Ben (It.) (bān). Well, good, very.
Brace. *See page 93.*
Breath Mark. *See page 59.*
Brio (It.) (*brē*-ō). Vigor. **Con brio,** with vigor.
Canon. *See page 76.*
Clef (G Clef). *See page 58.*
Colla voce (It.) (kŏl-lä *vō*-tshĕ). With the voice.
Con (It.). With.
Crescendo, cresc., cres. (It.) (krĕ-*shĕn*-dō). Increasing in volume of sound.
Da capo, *D. C.* (It.) (dä *kä*-pō). From the beginning. A direction that the performer must recommence the piece.
Da capo al Fine. From the beginning to the sign "Fine."
Deciso (It.) (*dā*-*tshē*-*sō*). With firmness and decision.
Decrescendo, decresc. (It.) (dā-krĕ-*shen*-dō). Gradually diminishing in power of tone.
Diminuendo, *dim.* (It.) (dē-mē-noo-*ĕn*-dō) (). Diminish the volume of sound.
Dolce (It.) (*dōl*-tshĕ). Sweetly.
Dot. *See page 76.*
Double Bar. *See pages 59 and 107.*
E, Ed. (It.). And.
Espressivo, espress. (It.) (ĕs-prĕs-*sē*-vō). With expression.
Fine (It.) (*fē*-nay). The end.
Flat. *See page 81.*
Form. *See page 104.*
Forte, *f.* (It.) (*fŏr*-tĕ). Loud.
Fortissimo, *ff.* (It.) (fŏr-*tĭs*-sĭ-mō). Very loud.
Giocoso (It.) (jē-ō-*kō*-sō). Jocosely.
Grazia (It.) (*grä*-tsē-ä). Grace, elegance.
Grazioso (It.) (grä-tsē-*ō*-zō). In a graceful manner.
Hold (𝄐). *See pages 59 and 100.*
Intervals. *See pages 87 and 88.*
Keyboard Diagram. *See page 113.*
Key Signature. *See page 58.*
Legato (It.) (lĕ-*gä*-tō). Sustained, smoothly.
Leggiero, legg. (It.) (lĕd-jĕ-*ā*-rō). Light, nimble.
Lento (It.) (*len*-tō). Slow.
Ma (It.) (mä). But.

Ma non troppo (It.) (mä nŏn *trōp*-pō). But not too much.
Marcato (It.) (mär-*kä*-tō). Emphasized.
Mazurka. A lively Polish dance in triple rhythm. **Tempo di Mazurka,** in the time of a Mazurka.
Measure. The portion of a musical composition from one regular primary accent to the next; in written music, the space on the staff between two bars.
Metronome Mark, M. M. *See page 93.*
Mezzo, *m.* (It.) (*mĕt*-sō). Half, medium. **Mezzo forte, *mf.*,** half loud. **Mezzo piano, *mp.*,** half soft.
Minor. *See pages 85, 86, 99 and 100.*
Minuetto (It.) (mē-noo-*ĕt*-tō). Minuet. A graceful dance in triple rhythm
Moderato (It.) (mŏd-ĕ-*rä*-tō). In moderate tempo.
Molto (It.) (*mōl*-tō). Much.
Moto (It.) (*mō*-tō). Motion. **Con moto,** with motion, quickly.
Natural. *See pages 72 and 81.*
Non (It.). Not.
Note. *See pages 58, 68, 76 and 116.*
Pesante (It.) (pĕ-*zän*-tĕ). Heavy, ponderous.
Pianissimo, *pp.* (It.) (pē-än-*ĭs*-sĭ-mō). Very soft.
Piano, *p.* (It.) (pē-*ä*-nō). Soft.
Pitch Names. *See page 107.*
Più (It.) (*pē*-oo). More.
Poco (It.) (*pō*-kō). Little. **Poco a poco,** little by little.
Presto (It.) (*prĕs*-tō). Very quickly.
Rallentando, *rall.* (It.) (räl-lĕn-*tän*-dō). Becoming slower.
Repeat Sign. *See pages 68 and 76.*
Rest. *See pages 58, 83 and 93.*
Ritardando, *ritard.*, *rit.* (It.) (rĭ-tär-*dän*-dō). Gradually becoming slower.
Ritenuto (It.) (rē-tĕ-*noo*-tō). Slower, held back.
Round. *See pages 68 and 113.*
Sempre (It.) (*sĕm*-prĕ). Always, continually.
Sforzando, *sfz.*, *sf.* (It.) (sfŏr-*tsän*-dō). Accented.
Sharp. *See page 72.*
Simile (It.) (*sē*-mē-lĕ). Similarly.
Slur. *See pages 59, 72, 76 and 81.*
Spirito (It.) (*spē*-rĭ-tō). Spirit, energy. **Con spirito,** with spirit.
Staccato (It.) (stäk-*kä*-tō). Detached, separated.
Staff. *See pages 58 and 107.*
Stringendo, string. (It.) (strēn-*gĕn*-dō). Hastening or crowding the tempo.
Swell (). *See page 59.*
Symphony. *See page 89.*
Tempo (It.) (*tem*-pō). Literally, "time." The rate of speed with which the natural accents in music follow each other. **A tempo,** in time. **Tempo di Minuetto,** in the time of the minuet. **Tempo di Marcia,** in the time of the march. **Tempo di Valse,** in the time of the waltz.
Tenuto, ten. (It.) (tā-*noo*-tō). Held, sustained.
Theme. *See page 89.*
Tie. *See pages 59, 76 and 81.*
Time Signature. *See page 58.*
Tranquillo (It.) (trän-*quĕl*-lō). Tranquilly.
Vivace (It.) (vē-*vä*-tshĕ). Lively, vivaciously.

BIOGRAPHICAL NOTES ON THE COMPOSERS REPRESENTED IN BOOK TWO

Abel, A. L. English composer of songs for children.

Adams, Mrs. Crosby. Contemporary American teacher and composer of songs and instrumental music.

Armstrong, Annie E. Modern English composer of children's songs.

Bantock, Granville (1868). English composer of orchestral and choral works.

Barbour, Florence Newell. Contemporary American pianist, teacher, and composer.

Bartholomew, Marshall. American composer and teacher.

Bay, D. V. R. (1791–1856). Danish composer.

Beach, Mrs. H. H. A. (1867). American composer of songs, piano works, orchestral, and choral music.

Beethoven, Ludwig van (*bā*-tō-ven) (1770–1827). German composer of the first rank. Many symphonies, piano works, chamber music, songs, and church music.

Bliss, Paul. American editor and composer.

Borowski, Felix (bō-*rov*-skĭ) (1872). American musical critic and composer.

Bruch, Max (brük) (1836). Eminent German dramatic, choral, and instrumental composer and pianist.

Bungert, August (boon-gārt) (1846). German operatic and orchestral composer.

Busch, Carl (bush) (1866). American orchestral conductor and composer of choral works.

Carey, Henry (1685–1743). English composer of ballads and ballad-operas.

Chadwick, George W. (1854). Eminent American orchestral and choral composer.

Clough-Leighter, Henry (cluf-lī-ter) (1874). American musical editor and composer.

Danhauser, Adolphe (1835–1896). French composer of music for schools.

David, Félicien César (*dä*-vēd) (1810–1876). Distinguished French composer of operas and orchestra music.

De Elias, Josephine R. Contemporary Spanish composer.

Delius, Frederick (dā-lius) (1863). English composer of the modern school. He has written operatic, orchestral, and pianoforte works.

Despourins, C. French composer of the seventeenth century.

d'Indy, Vincent (dan-*di*) (1851). Celebrated French composer of symphonies and other music for orchestra.

de Koven, Reginald (1859). American opera and song composer.

Donizetti, Gaetano (don-i-*tset*-ti) (1797–1848). Celebrated Italian opera composer.

Elgar, Sir Edward (1857). Distinguished English composer of symphonies and other orchestral works, oratorios, cantatas, songs, etc.

Elvey, George J. (1816–1893). English oratorio and church composer.

Esser, Heinrich (1818–1872). German opera and song writer.

Farwell, Arthur (1872). American composer and authority on Indian music.

Foster, Myles B. (1851). English composer of cantatas and church music.

Ganz, Rudolph (gäns) (1877). Swiss pianist and composer.

Gaynor, Jessie L. (1863). American teacher of music and composer of children's songs and cantatas.

Geibel, Adam (gī-bel) (1855). American musical publisher, editor, and composer, especially of part songs.

Gernsheim, Friedrich (*gārns*-hīm) (1839). German composer of orchestral works, chamber music, songs, etc.

Giardini, Felice de (zhiar-*dē*-ni) (1716–1796). Italian composer of operas, string quartets, and violin music.

Gilchrist, William Wallace (1846). American composer of orchestral and choral music.

Glazer, K. L. (–1829). German song composer.

Grant-Schaefer, George A. (1872). American singing teacher and composer of songs and piano music.

Hadley, Henry (1871). American conductor and composer of many orchestral works, cantatas, part songs, etc.

Haesche, William E. (1867). American teacher and composer, especially of orchestral works and cantatas.

Haydn, Franz Joseph (hīdn) (1732–1809). Austrian composer of the first rank. Many symphonies, string quartets, and other chamber music; operas and church music; also oratorios, including the famous "Creation."

Herbert, Victor (1859). Born in Ireland and educated in Germany. Has lived in the United States since 1886. Orchestral conductor and composer of many orchestral works, operas, operettas, songs, etc.

Hey, Julius (hi) (1832). Eminent German singing teacher and composer of songs.

Hinton, Arthur (1869). English composer of operatic and orchestral works.

Hohmann, Christian Heinrich. German teacher and composer of school songs.

Hook, James (1746–1827). English composer of songs and cantatas.

Huhn, Bruno (hune) (1871). American pianist and composer.

Hullah, John (18—). Famous English singing teacher and musical director. Composer of songs for schools.

Kern, Mary Root (Mrs.). Contemporary American composer and teacher; daughter of George Frederick Root, the celebrated composer of songs of the Civil War period.

Knowlton, Fanny Snow. Contemporary American composer of children's songs.

Kroeger, E. R. (*kré*-ger) (1862). American pianist, teacher and composer for piano, orchestra, string quartet, etc.

Lachner, Franz (läck-ner) (1804–1890). Eminent German director and composer for orchestra.

Lacôme, Paul (lä-*cōm*) (1838). French composer of songs, light opera, and orchestra music.

Lutkin, Peter Christian (1858). American musician, teacher, conductor, and composer of church music.

Mendelssohn-Bartholdy, Felix (*men*-del-son bar-*tol*-dy) (1809–1847). German composer of high rank. He wrote many symphonies, overtures, and other orchestral works; the famous oratorios "Elijah" and "St. Paul," and many sacred and secular cantatas, part songs, duets, string quartets, and other chamber music, organ sonatas, etc.

Miessner, W. Otto. American teacher of school music and composer of orchestral and choral works, and songs, especially of songs for children.

Moir, Frank L. (1852). English song composer.

Mozart, Wolfgang Amadeus (*mōt*-sart) (1756–1791). German composer of the first rank. Many symphonies, string quartets, and other chamber music; many operas, songs, and music for the church.

Müller, Wilhelm (1752–1831). German editor and composer.

Nägeli, Johann Hans Georg (*nä*-gĕ-li) (1773–1836). Swiss teacher and composer of school music.

Nevin, George E. (1859). American composer of cantatas and songs.

Olds, W. B. Contemporary American composer and teacher.

Owen, David (born about 1720). A famous bard, or minstrel, of Wales.

Parker, Horatio William (1863). American composer of choral and orchestra music. Has written many oratorios and cantatas, both sacred and secular. Also many anthems, organ works, and chamber music. Two grand operas.

Pierné, Gabriel (pi-ăr-*nā*) (1863). Eminent French operatic and oratorio composer.

Poorman, Nellie. Supervisor of Music in Evanston, Illinois.

Rameau, Jean Philippe (rä-*mō*) (1683–1764). Distinguished French harmonist and dramatic composer. Is called the father of modern harmony.

Reading, John (–1692). English organist and composer.

Reichardt, J. F. (*rīk*-ardt) (1752–1814). German operatic and orchestral composer and editorial writer.

Rummel, Walter Morse. Contemporary American composer.

Salter, Mary Turner (1856). Contemporary American composer.

Sandberg, Fr. (1833–1896). Swedish school director.

Schaublin, J. J. Swiss editor and composer.

Schmid, Ernst. German school teacher, conductor, editor, and composer.

Schubert, Franz (1797–1828). German composer of the first rank. Composer of many songs, piano pieces, orchestral works, and chamber music.

Schulz, Carl (shooltz). German music editor and composer.

Schumann, Robert (shoo-män) (1810–1856). A leading German romantic composer. Wrote symphonies and choral works, but is especially celebrated for his piano music and art songs.

Schunder, Chr. Swiss composer and editor.

Smith, John Stafford (1750–1836). English organist and composer.

Stanford, Charles Villiers (1852). Distinguished Irish composer of orchestral works, operas, cantatas, and church music.

Tschaikowsky, Peter J. (chī-*kof*-ski) (1840–1893). Most distinguished of Russian composers, especially for orchestras.

van Rennes, Catharina (1858). Dutch composer of children's songs.

van der Stucken, Frank (van-der-stoo-ken) (1858). American conductor and composer.

Vogel, Moritz (vō-gel) (1846). German choral conductor and composer of songs, etc.

Wagner, Richard (wäg-ner) (1815–1883). German composer of the first rank. The greatest and most original dramatic composer of all times.

Wathall, Alfred G. (1880). American theorist and composer.

Weidig, Adolf (1867). Born and educated in Germany, but living in America for many years. Harmonist and composer of orchestral music.

Wendt, Adolf (1806–1850). Prussian composer and teacher of music.

West, John E. (1863). English composer of church music, organ and orchestral works, and cantatas.

Whiting, Arthur (1861). American composer and pianist.

Widmann, Benedict (vēd-män) (1820). German editor of music instruction books.

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